

ABSTRACT

Title of Dissertation: AN INTRODUCTORY COURSE IN
MUSIC ENTREPRENEURSHIP

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Doctor of Musical Arts, 2015

Dissertation Directed By: Professor James Ross,
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This document presents a syllabus, curriculum outline, lesson plans and a suggested bibliography for a 50-minute-per-week course in Music Entrepreneurship. The course is designed for undergraduate and graduate students. The materials presented are intended to be useful to any teacher developing an introductory curriculum in Music Entrepreneurship. The content could also be valuable to students at schools where there are no offerings in Music Entrepreneurship.

The dissertation also includes a report on Music Entrepreneurship programs at five top music schools: the Manhattan School of Music, the New England Conservatory, the University of Colorado at Boulder, the Eastman School of Music, and the University of South Carolina. The author interviewed the directors of each of these programs and, where possible, observed classes and interviewed

faculty, staff and students. This research proved valuable in two ways: 1) it informed the design and the content of the course presented in this document, and 2) it revealed best practices for the development of larger programs in Music Entrepreneurship, beyond a single class. This information can be of value to administrators considering the implementation of Music Entrepreneurship offerings, or serve as a guide for the expansion of current programs.

AN INTRODUCTORY COURSE IN MUSIC ENTREPRENEURSHIP

By

John Gennaro Devlin

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2015

Advisory Committee:
Professor James Ross, Chair
Professor Michael Votta, Jr.
Professor James H. Fry
Professor Edward Maclary
Professor Brent Goldfarb

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Preface

Much importance has been placed on the topic of Music Entrepreneurship over the past two decades. Experts have claimed that without proper entrepreneurial training at the conservatory level, few music students will be able to make a living in the field of classical music.¹ The facts are rather startling: the National Association of Schools of Music has accredited 606 institutions.² In 2008, there were 110,000 students enrolled in undergraduate music degree programs at these schools. And in that year alone, over 20,000 students graduated with a degree in music.³ Those figures do not include the 1,200 other schools that award music degrees and are not NASM-certified. In 2009, the 1,800 schools recognized by the College Music Society had 326,975 enrolled students.⁴

To put those numbers into perspective, there are approximately 52 full-time professional orchestras in the United States.⁵ In 2003, there were only 159 openings in these orchestras.⁶ The competition is similarly fierce in academia. In 2008 there were 13 openings for full-time cello faculty positions and 11 for clarinet professorships.⁷ In that same year, there were 155 cellists enrolled in doctoral

¹ Beeching 5-6, Ricker xi-xiv, and Cutler 1-3

² Beeching, 6

³ Ibid.

⁴ Ricker, xii

⁵ Beeching, 7

⁶ Ibid.

⁷ Ibid.

programs and 138 in clarinet doctoral programs.⁸ Those students competed for jobs with the thousands of professionals who previously graduated with similar degrees.

What I am setting out to do with this project is to describe clearly these challenges and to provide solutions to those that can be helped by entrepreneurial thinking.

I began my research in 2012 by identifying the schools with developed programs in Music Entrepreneurship. At that time, the schools with full-time Entrepreneurship staff and the largest budgets were the Eastman School of Music, the New England Conservatory (NEC), the Manhattan School of Music (MSM), the University of Colorado at Boulder (CU-Boulder) and the University of South Carolina (USC). It also bears mentioning that the program directors at several of these schools — Angela Myles Beeching at MSM, David Cutler at USC and Raymond Ricker at Eastman — had written the leading texts on Music Entrepreneurship.

Then, I arranged visits to Eastman, NEC, MSM and USC. At each, I met with the program director, and, where possible, interviewed staff and faculty, and I attended classes where I worked alongside the students. I also conducted a 90-minute Skype interview with Jeffrey Nytch, the Director of the Entrepreneurship Center for Music at CU-Boulder.

⁸ Beeching, 7

Through these visits, observations, and interviews, I gained an understanding of how Music Entrepreneurship is being taught at these leading programs. This research provided two main outcomes:

1) It informed the design and content of the course presented in this document.

The main section of the dissertation, Chapter One, contains a syllabus and thirteen lesson plans for an introductory course of my own design in Music Entrepreneurship based on these findings. The materials presented are primarily intended for use by any teacher developing an introductory curriculum in Music Entrepreneurship. The content would also be valuable to students at schools where there are no current offerings in Music Entrepreneurship.

2) It revealed commonalities and apparent best practices for the development of larger programs in Music Entrepreneurship, beyond an introductory course.

In Chapter Two, School Reports, I detail the structure of each program and summarize its offerings. In Chapter Three, I present a list of best practices commonly employed by these programs. This information will be valuable for administrators who are considering the implementation of Music Entrepreneurship offerings or as a guide for the expansion of current programs.

Dedication

First, I must thank my family. My mother and father both have undergraduate degrees from Swarthmore College, where they met, and master's degrees from Yale University.

When I was born, though, my parents made the extraordinary decision to change fields and dedicate their lives to those of their children. My dad switched from his doctoral studies in theology to work as a computer programmer in New York City. My mom gave up her teaching career and stayed home full-time with her children (a task at which she excelled for the next 24 years, when her youngest went off to college). These sacrifices are the reason that I am able to pursue a career in the field that I love.

I am also typing these words just weeks after beginning a new chapter in my life. On January 2nd, 2015, I married Camille Juliette Cintrón. I am so excited to start this journey with her. It feels particularly appropriate to finish my degree and move to the next stage of my life with Camille by my side.

Next, I must thank the teachers and mentors who have guided me throughout the years. Most special to my heart is the inimitable James Ross. I met Jim nearly eight years ago. Then, I was a better runner than a conductor, and I was not entirely convinced that I was fit for a program like Maryland's. Since then, I have

spent fourteen semesters studying with Jim. He has believed in me and, more importantly, believed in *teaching* me. He didn't just fix my gesture; he fixed the things that are difficult to talk about — things that people often do not address because they are difficult to identify, control and improve. I will be forever grateful for his investment in me.

Last, the colleagues in my program at Maryland represent the most treasured friendships I have ever formed. First, there was Michael Ingram, the kind, gracious, wildly intelligent, even more wildly caring man with whom I was lucky enough to share my first two years at Maryland. He intimidated me with his prodigious musicality, intelligence, and ability to conduct with unmarked scores! Now, even though he lives 5,000 miles away, Michael and I still speak every single week, and I still count him as more than a best friend. He is *the* friend for whom everyone hopes: someone with whom you can share everything, who roots for your successes, feels your failures, and can always be relied upon for guidance and affection at a moment's notice.

When Michael Ingram departed for Germany, Michael Jacko arrived at Maryland. The friendship we formed resulted in Mike's standing by my side as I married Camille, and I couldn't ask for a more stalwart, reliable, capable man to call my best friend.

Acknowledgements

I would like to thank the following people for dedicating time to this project: Jeffrey Nytech, Angela Myles Beeching, Casey Molino Dunn, David Cutler, Raymond Ricker and Rachel Roberts. I would most especially like to thank Greg Sandow, who inspired the thinking behind this dissertation. Greg is a wonderful thinker about the future of music and a great friend.

I would also like to thank the members of my dissertation committee who have given their time and energy to help make this project a success: Dr. Michael Votta, Jr., Dr. James H. Fry, Dr. Edward Maclary and Dr. Brent Goldfarb.

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Introduction: What is Music Entrepreneurship?

Music Entrepreneurship has come to mean many things. According to David Cutler at the University of South Carolina, the term has been used so generally that it can now describe “anything about music that isn’t the notes.”⁹ Cutler himself, however, would define the term differently: “Entrepreneurship equals creativity. It is as much an attitude as it is a business practice.”¹⁰ In addition to employing an entrepreneurial mindset when making business decisions, a musician is best served, Cutler argues, when that mindset also influences artistic, educational and personal decisions.¹¹ He also asserts that possessing this mindset provides musicians with six main benefits: 1) the ability to enhance financial gain, 2) to create financial freedom and gratification, 3) to stand out, 4) to address job demands, 5) to increase relevancy, and 6) to ensure a legacy.¹²

Raymond Ricker at the Eastman School of Music also provides a strong definition of entrepreneurship: “An entrepreneur is a person who recognizes an opportunity, envisions its possibilities and creates an enterprise to take advantage of the situation, usually with considerable initiative and risk.”¹³ He defines the entrepreneurial process as “the transformation of an idea into an enterprise that creates value.”¹⁴

⁹ David Cutler, interview, March 27, 2015

¹⁰ Cutler, 10

¹¹ Cutler, 10

¹² Cutler, 10-11

¹³ Ricker, 19

¹⁴ Ricker, 19

Using these definitions, Music Entrepreneurship can be viewed as a limitless topic. However, in my visits to the leading programs for Music Entrepreneurship,¹⁵ many commonalities of focus emerged. Each of the five programs addressed the following areas in its curricular offerings:

- 1) Career planning and mission statements
- 2) Professional document creation
- 3) Audition and interview skills
- 4) Personal branding and marketing
- 5) Financial literacy
- 6) Networking
- 7) Presenting engaging concerts

Based on my research, I have concluded that these seven core areas best define Music Entrepreneurship as a field. The course I present here elucidates the challenges that exist within these core areas and provides possible solutions that are guided by entrepreneurial thinking.

¹⁵ See Preface for a detailed description of these visits.

Chapter 1: Syllabus and Lesson Plans

The first item in this chapter is the syllabus for an introductory-level Music Entrepreneurship course. The class is a 50-minute-per-week course of my own design, intended for both graduate and undergraduate music majors.¹⁶ The syllabus is organized by topic, with an associated set of classroom and homework activities assigned each week.

The remainder of the chapter is a set of lesson plans for each week of the course. Typically, lessons are divided into two parts: 1) a guided session of peer review, and 2) a lecture on a new topic.

The peer-review sessions take two forms. For certain lessons, one or two students will be chosen in advance to have their work reviewed by the whole class. For others, students will be paired, and each will provide his or her partner with direct feedback. During all sessions, the instructor will present questions to help guide the feedback given.

The lectures provide practical advice about the chosen topic and will help to shape the students' homework projects for the following week. The content of the lectures will often connect to the three required texts for the course: Raymond Ricker's *Lessons from a Street-Wise Professor*, Angela Myles Beeching's *Beyond Talent: Creating a Successful Career in Music*, and David Cutler's *The Savvy Musician*. These

¹⁶ For sample syllabi for similar courses from the New England Conservatory and the Manhattan School of Music, see Appendix 1.

are three of the strongest resources addressing the topics covered in this course. In addition, I had the chance to meet with each of these authors personally and gained additional insight into their thinking.

After careful consideration, I decided to compose the lesson plans in a narrative format, as if I were addressing the class directly. Having experimented with a variety of styles,¹⁷ I found that this format worked best both to convey the information and to create a natural tone for the writing. My dissertation advisor, James Ross, has approved this format. Should I teach this class, these notes would serve as a guide, but my approach would be very flexible as it encounters the reality of an unfolding class experience.

¹⁷ Other possible formats included formal prose, lecture outline, and bullet-point notes.

Music Entrepreneurship MUSC 123

Fall, 2015 Syllabus

Instructor: John Devlin

Office: CSPAC 1234

Phone: 914-645-8312

Email: JDevlin@umd.edu

Class time: Monday, 10:00-10:50 a.m.

Location: CSPAC 1234

Office Hours: Tuesday/Thursday, 9:00-10:45 a.m.

Required Materials:

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career in Music*. Oxford: Oxford University Press, 2010. (ISBN: 0195382595)

Cutler, David. *The Savvy Musician*. Pittsburgh, PA: Helius Press, 2010. (ISBN: 09823075)

Ricker, Ramon. *Lessons from a Street-wise Professor: What You Won't Learn at Most Music Schools*. Fairport, NY: Soundown Inc., 2011. (ISBN: 098286390X)

Course Description:

In recent years, many schools have begun to offer courses and to establish programs in Music Entrepreneurship. These courses offer guidance in areas such

as professional-document creation, financial literacy, marketing, job applications, interviews, auditions, and many other areas pertinent to a musician's career development. Guided by the models of these existing programs, this course serves as a one-semester introduction to the basic principles of Music Entrepreneurship.

The course will have two main areas of focus. The first is to equip students with skills that will enable them to create excellent applications for jobs in academia and with professional organizations. These materials will include cover letters, resumes, a curriculum vitae, and an adaptable list of references. Students will also develop strategies for success in interviews.

The second area of focus is business acumen. Students will learn effective strategies for personal branding, business-plan creation, website development, networking, and tax strategies specifically for musicians.

Course Schedule:

Week One: What is Music Entrepreneurship?

Topics: How do I view myself as a performer? Do I view myself as a businessperson? Mission statement, career planning, resume/CV.

Week Two: Your Team

Topics: Review of CV/resume. Recommendation letters and references. Write-your-own recommendation letter.

Week Three: Applying for Academic Jobs

Topics: Review of self-written recommendation. Items in your teaching portfolio: statement of teaching philosophy, research statement and others.

Week Four: Applying for a Specific Job

Topics: Review of teaching and research statements. Cover letter preparation and mock interviews.

Week Five: Interviewing Excellently

Topics: Review of cover letters. Interview preparation: academic and professional.

Week Six: Mock Interviews

Topics: Committee interviews for academic and professional positions.

Week Seven: You Are a Business

Topics: Revisiting your mission statement. Branding: find your niche. Elevator speech, business plan, SWOT analysis.

Week Eight: Websites – Spread Your Message

Topics: Review of elevator speeches, business plans, and SWOT analyses. Website development.

Week Nine: Project Proposals

Topics: Peer review of website designs. Composing effective project proposals.

Week Ten: Connecting Well

Topics: Peer review of project proposals. Networking. Speaking with audiences.

Week Eleven: April 15

Topics: Concert-speaking presentations. Discussion of tax strategies and record-keeping practices. Special rules and deductions for performing artists.

Week Twelve: Presentation of Portfolios and Business Plans

Final Project: Presentation of teaching portfolio OR business plan.

Week Thirteen: Presentation of Teaching and Business Portfolios

Final Project: Presentation of teaching portfolio OR business plan.

Final Projects:

Students may choose to create either a teaching portfolio or a business plan.

Teaching portfolios will include 1) a cover letter, 2) a curriculum vitae, 3) a list of references, 4) a teaching philosophy statement, and 5) a statement of research interests. Business portfolios will include 1) a resume, 2) a comprehensive budget for the project, 3) a business plan, and 4) a project proposal. During the final two weeks of the course, each student will be asked to present these materials to the class and to deliver an “elevator speech” about his or her project.

Grading:

Weekly Assignments: 50%

Participation: 20%

Final Project Class Presentation: 5%

Final Project: 25%

Week One: What is Music Entrepreneurship?

Topics: How do I view myself as a performer? Do I view myself as a businessperson? Mission statement, career planning, resume/CV.

Overview: The first class meeting will focus on defining the principles of music entrepreneurship, creating a culture within the classroom for each student to consider his or her career as a “business,” and having students reflect on how this way of thinking relates to their identity as performers. By the end of the session, I hope that each student will be able to identify something unique in him- or herself as a performer, and that students will understand the need to highlight these elements of what they do best as they come to recognize their respective personal brands. Based on those discoveries, students will draft a mission statement for their career. They will also learn about the basics of writing an effective business plan and developing a resume/curriculum vitae. They will then create these documents as homework for the following class.

What is Music Entrepreneurship?

Are you an excellent violinist, singer, conductor or kazoo player? Yes?

Outstanding! But that is only a small part of the puzzle, because, as

former Director of the Eastman School of Music Robert Freeman argues, “There are not too many professional musicians. There are, however, too many of the wrong *kind* of musician.”¹⁸

We all know many musicians who can play in-tune, with astounding accuracy of notes and rhythm and with an unbelievable musicality. Will these qualities alone win you a job, or make you rich and famous? Perhaps. But if you’re like me, you know MANY excellent players who feel unfulfilled professionally. *Why* is this the case?

The truth is that the American conservatory system alone graduates thousands of students each year, and these musicians are all competing for the same jobs and for the same money. The facts are rather startling but need to be heard: the National Association of Schools of Music (NASM) has accredited 606 institutions.¹⁹ In 2008, there were 110,000 students enrolled in undergraduate music degree programs. And in that year alone, over 20,000 students graduated with a bachelor’s degree in music.²⁰ Those figures do not include the 1,200 other schools that award music degrees and are not certified by NASM. In 2009, the 1,800 schools recognized by the College Music Society had 326,975 enrolled students.²¹

¹⁸ Cutler, 3

¹⁹ Beeching, 6

²⁰ Ibid.

²¹ Ricker, xii

To put those numbers into perspective, there are approximately 52 full-time professional orchestras in the United States.²² In 2003, there were only 159 openings in these orchestras.²³ The competition is similarly fierce in academia. In 2008 there were 13 openings for full-time cello faculty positions and 11 for clarinet professorships.²⁴ In that same year, there were 155 cellists enrolled in doctoral programs and 138 in clarinet doctoral programs.²⁵ Those students will have competed for jobs with the thousands of professionals who previously graduated with similar degrees.

While that outlook may be discouraging, those paths, although “traditional,” represent only the smallest fraction of the opportunities available to musicians, especially those with entrepreneurial skills and spirit. In 2005, there were nearly 1,200,000 Americans employed in the music industry — an industry that accounted for over \$26 billion dollars in annual revenue.²⁶ In this class, I want to equip you with the tools to contend for a share of that money and to figure out what types of jobs are right for you — or maybe even how to create your own job.

Music Entrepreneurship can be defined in many ways. Some view it as simply a business term. David Cutler, however, defines it differently: “Entrepreneurship equals creativity. It is as much an attitude as it is a business practice.”²⁷ In addition

²² Beeching, 7

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Cutler, 10

to employing an entrepreneurial mindset when making business decisions, Cutler argues that a musician is best served when that mindset also influences artistic, educational and personal decisions.²⁸ And possessing this mindset can allow musicians six main benefits: the ability to enhance financial gain, to create financial freedom and gratification, to stand out, to address job demands, to increase relevancy and to ensure a legacy.²⁹ In our time together, we will consider some or all of these possible benefits with each topic we address.

Raymond Ricker at the Eastman School of Music also provides a strong definition for entrepreneurship with even greater specificity: “An entrepreneur is a person who recognizes an opportunity, envisions its possibilities and creates an enterprise to take advantage of the situation, usually with considerable initiative and risk.”³⁰ Further, he defines the entrepreneurial process as “the transformation of an idea into an enterprise that creates value.”³¹

With these concepts in mind, I want us all to perform an exercise. Please get out a piece of paper. What I’d like you to do is three things:

- 1) Write three adjectives that describe you as a musician — for example:
energetic, innovative, collaborative.

²⁸ Cutler, 10

²⁹ Cutler, 10-11

³⁰ Ricker, 19

³¹ Ibid.

- 2) Write a one-sentence mission statement for yourself, imagining that your performance career is a business venture — for example: “My mission is to create innovative concert-going experiences that attract new audiences to classical music.”
- 3) Now, using your adjectives and guided by your mission statement, craft a one-sentence promotion statement for a concert you are organizing — for example: “Energetic conductor John Devlin leads an innovative concert featuring a collaboration between the Go-Go Symphony and the Capital City Symphony.”

(Students complete the task.)

Okay; now I’d like you to share your statements with your neighbor, and then, report back on what you liked best.

(Solicit a few volunteers.)

Now, I would like us to consider whether those students branded themselves and the concert in a way that will attract attention. Does the performance offer something unique? Is it, for example, paired with artwork and will it take place at a museum? Does the performer bring some sort of special context to the piece, like “classically-trained violinist Midori presents an evening of Metallica covers”? Are you the “dueling divas” or the “green violinist”? Both exist! If not — are there other adjectives or nouns that capture something essential about what you do?

Are you a singular interpreter of Mendelssohn and Schumann? If not, and you want to sell lots of tickets to your concert, your promotional materials must somehow embed yourself in the memory of your potential audience. Art does not sell itself; the artist must sell the art. In Week Seven, we will consider the topic of branding more thoroughly. But these are good questions to consider from the very beginning.

Now that we have begun to define ourselves as artists, we need to create and refine the materials that we use to express who we are to others. Over the course of our time together, we will create many documents of this type, but the primary documents that we use when applying for jobs are either our resume or curriculum vitae. These are summaries of our past and current professional activities. If you are looking primarily for jobs outside of academia, you will normally be required to submit a resume; for jobs in academia, you will most often be asked to submit a curriculum vitae.

The main difference between these two documents is length and the amount of detail required. A resume will normally fill a maximum of two pages and will list contact information, education history, previous employers, job titles, dates of employment and a short description of any work that is not clearly defined by a job title.

A curriculum vitae has no maximum length and will grow to be quite long over the course of one's career. This document should contain the same information as a resume, but list far more detail under the description of each job, including specific performance measurements when possible. For example, if addressing teaching experience, a CV might include classes taught, topics covered, specific responsibilities and any noteworthy achievements in that position.³² The CV will also contain categories that might not be included in a resume: repertoire lists, professional memberships, community or scholastic service, languages spoken, publications,³³ special abilities (such as website development, or a secondary instrument) and even interests outside of the music field.³⁴ Donald Hamann also recommends that one include categories for research, creative activities, recordings, grants, honors, awards, and professional references.³⁵ He also suggests that each individual may choose to include different categories, including some not listed above. If your accomplishments are not fully articulated within the usual categories, then create your own so that potential employers have the most complete picture of your abilities.

Your assignment for next week is to create a resume, or, if you are certain to be moving towards an academic career, a curriculum vitae. Here are handouts that contain my personal resume and curriculum vitae, which I hope can serve as

³² Cutler, 85

³³ Ricker, 70

³⁴ Cutler, 86

³⁵ Hamann, 27

models as you create your own.³⁶ I would also like to solicit two volunteers: one student who plans to create a resume and one who plans to create a CV. If chosen, your work will serve as examples for classroom critique at our next session. We will choose new students each week to present their work publically, as each class session will begin with a review of materials created by students as homework. Thank you.

³⁶ See Appendix 2.

Week Two: Your Team

Topics: Review of CV/resume. Recommendation letters and references. Write-your-own recommendation letter.

Overview: This session will begin with a review of resumes and CVs that students prepared for this week's session. The instructor will have selected one resume and one CV for public critique (volunteers) and will encourage students to provide feedback on the work of their peers. Based on this feedback, students will revise their own documents and schedule individual appointments with the instructor to review these materials.

The lecture portion of the class will address the cultivation of a network of supporters who will serve as professional references. Additionally, we will consider the topic of reference letters — how to identify the right group of recommenders for a specific job, and the most effective process for requesting those recommendations. We will also discuss an applicant's responsibilities to his or her recommenders during the application process.

Resume and CV Review

The first activity for today's class will be to review a sample resume and a sample CV created by your classmates. Here are the two examples we will discuss today

(displayed on a projector). Please consider these important questions and write down your answers as they relate to these two samples:

- 1) Studies show that employers typically spend fewer than ten seconds reading a resume.³⁷ Does the formatting and visual layout of the document immediately draw the reader's attention to the most relevant information?
- 2) Is it well-organized? Are the headings clear, and is the information formatted in a logical way? Are the most important elements highlighted in some way, and is the most pertinent information listed first? Is the chosen format applied consistently?
- 3) Is it compelling visually? David Cutler argues that a resume should be approached as a work of art. He recommends that you "aim to make a nicer-looking document than the competition, mirroring the high quality of your work."³⁸ Angela Myles Beeching recommends using a distinctive but professional typeface in your letterhead design, and an easily-read, standard-serif typeface (Palatino, Garamond or Times New Roman) for the content.³⁹
- 4) Is information organized in a way that presents strengths? For example, if you perform frequently in orchestras but rarely offer solo recitals, do not list these as separate categories. Instead, list "instrumental performance." De-emphasize your weaknesses.⁴⁰

³⁷ Beeching, 259

³⁸ Cutler, 84

³⁹ Beeching 259-260

⁴⁰ Cutler, 84

- 5) Is it “perfect?” The **most** important aspect of any professional document is its accuracy.⁴¹ Make sure that everything listed in the document is true and that you are not embellishing in any way.⁴² In addition, you must proofread with utmost care. Any misspelling, punctuation error, or inconsistency in format will be considered a major fault. Employers assume that application materials are examples of your best work.

(Students complete their analyses of the sample documents and provide feedback.)

Now that we have closely considered these two documents, I would like each of you to make an individual appointment with me to review your versions. As you revise your materials this week, I would also encourage you to consider the following in relation to your resumes and CVs:

- 1) How might you customize this document for specific jobs? For a teaching job, you might list your education history and teaching qualifications first. For an orchestral job, however, you might consider placing your current ensemble membership and your primary teachers in first position.⁴³
- 2) Some resumes may contain an opening statement that highlights your strengths and objectives. What makes you an ideal candidate for this

⁴¹ Hamann, 26; Cutler, 84; Beeching, 261

⁴² Ricker, 72

⁴³ Cutler, 83

position?⁴⁴ Consider specifically crafting this type of statement for your job applications.

- 3) Make sure that your document clearly lists your full name and contact information. Avoid using titles such as Dr., PhD, MFA, etc., as this information will be reflected in your education history.⁴⁵ Also avoid using Mrs., Miss, and Ms., as those salutations can reflect marital status, which should not be revealed in a job search.⁴⁶
- 4) Dates. Unless there are extenuating circumstances, dated entries should appear in *reverse chronological order*.⁴⁷ Listing years only is almost always sufficient.
- 5) Dissemination. **Always send documents in PDF format.** Employers will use a variety of word-processing programs. If the document is sent in a format other than PDF, unintended changes in font, formatting and style can occur. PDF is a locked format and is universally accepted as a standard document type.⁴⁸

References and Recommendation Letters

In addition to resumes and CVs, job applicants are usually required to submit a list of references, confidential letters of recommendation, or both. Our first task as job

⁴⁴ Cutler, 83

⁴⁵ Hamann, 30

⁴⁶ Ibid.

⁴⁷ Beeching, 260

⁴⁸ Beeching, 261

applicants is therefore to assemble a list of individuals to serve as references and/or to write recommendation letters. This is the most important element of the process because references, whether in verbal or written form, are *expected* to describe you accurately and positively.⁴⁹ Think critically about whom to ask. These individuals should be respected professionals with a rich knowledge of your abilities.

Donald Hamann provides essential advice about the selection process. If a person responds “no” when asked to serve as a reference, do not try to convince him or her otherwise. Instead, be grateful that he or she responded honestly, and ask another person who can offer better support. Another important consideration is that some individuals will, understandably, feel conflicted about saying “no.” Instead, they may say, “I don’t know too much about your progress,” or “I’ve only had you in one or two courses.” Again, **do not** try to convince such individuals that they should feel comfortable or that they *do* know you well enough. They are trying to tell you that they would not be able to offer you full support, and, as already mentioned, recommenders are *expected* to offer glowing appraisals. In these circumstances, move on to other possible candidates.⁵⁰

As you identify individuals who will offer you their full support, try to assemble a varied group of referees who can speak of your abilities and experience from a variety of perspectives. Consider especially those who can reference qualities such

⁴⁹ Hamann, 74

⁵⁰ Hamann, 75

as collegiality, character, work ethic, potential, flexibility, and leadership.⁵¹ Primary teachers will usually appear on a reference list, but do consider other types of individuals as well. Do you have a supervisor from a job in the music industry who can speak to your professionalism and reliability as an employee? If you are applying for a teaching job, is there a successful student who might be willing to attest to your ability as an excellent private instructor? Did you study at a summer program with a renowned teacher who was impressed with your artistry?⁵² Also consider adapting your reference list based on the type of job for which you are applying. A search committee at a school might be more impressed by recommendations from other academics, while a job in the professional sphere may require recommendations from industry leaders.

Having assembled your ideal list of references, you now have responsibilities to those on that list:⁵³

- 1) Do not assume that your recommender will have a thorough knowledge of your background and activities. Make sure to provide all persons on your list with a current CV/resume and other pertinent information. This will be helpful as they compose letters and speak on your behalf in reference phone calls.
- 2) Provide thorough information about the job to which you are applying and about details and deadlines for letter submission. Give your recommenders the full job description and the physical or email address to which the letter

⁵¹ Hamann, 76

⁵² Cutler, 59-60

⁵³ Hamann, 77

should be sent. Many will tailor their recommendations specifically for each job. This information will help them do so, and it will help ensure that they submit on time and to the correct person.

- 3) Be respectful of your recommenders' time. They probably serve as referees for many others, and each letter request places demands on their time.

Choose the jobs to which you apply with care, especially those that require letters to be written, and always provide your recommenders with adequate notice for submission.

- 4) Provide your recommenders with feedback. If a letter helps you land a job, gain admission to a prestigious festival, or get accepted to graduate school — tell your recommenders! They are advocates for your careers and will be thrilled to know that their support contributed to your successful application.

A last word of caution. For higher profile jobs, often “off-list” references will be contacted (in most instances, pending your granting permission to do so).⁵⁴ If an individual on the hiring committee knows someone at your school or current place of employment, he or she may contact that person even if his or her name is not on your official reference list. Past employers are also often contacted, even if not listed. Because of this, professionalism and collegiality are of the utmost importance in all interactions, particularly with work colleagues, faculty and administration.⁵⁵

⁵⁴ Hamann, 78

⁵⁵ Hamann, 79

You have two assignments for next week:

- 1) Schedule an individual appointment with me to review your resume/CV.
- 2) Write your own recommendation letter. Write in the third person and provide an honest assessment of your abilities, accomplishments, areas of expertise, and future potential. This is a very valuable exercise for self-assessment and can highlight areas in which improvement may be necessary. Additionally, some recommenders may actually ask you to compose a draft of a letter that they will edit and submit on your behalf. In these situations, having a document ready will be most helpful.

Thank you.

Week Three: Applying to Academic Jobs

Topics: Review of self-written recommendation. Items in your teaching portfolio: statement of teaching philosophy, research statement and others.

Overview: This session will begin with a peer review of the self-written recommendation letters assigned for homework. Students will be asked to choose a partner to whom they will read their letter aloud. They will then provide each other with feedback about the tone, clarity, and creativity of those letters.

During the lecture portion of the class, students will be introduced to the process of applying to a university position. The focus will be on detailed descriptions and recommendations for developing a teaching philosophy and a research statement. The lecture will also inform students about other items often included in an academic application or teaching portfolio: transcripts, recordings, publications, syllabi, concert reviews and sample programs.⁵⁶ For homework, the class will be asked to compose either a statement of research interests or a teaching philosophy statement. These documents will be reviewed with the instructor in individual meetings and peer-edited at the next class session.

⁵⁶ Hamann, 69

Recommendation Letter Review

Today's session will begin with a review of the self-recommendation letters that you composed for this week's session. I would like you to pair up with a classmate who is familiar with your career and can provide personalized feedback. Please take turns reading your own letter aloud to your partner. As you listen, consider the tone, accuracy and creativity of the letter. Here are some good questions to bear in mind:

- 1) Is everything in the letter true, and does it avoid embellishment?
- 2) Does the letter support the student in specific and relevant ways?
- 3) Are concrete examples provided to support claims?
- 4) Is the letter interesting, original, and creative? Does the letter read as a "form" letter, or were there elements that were unexpected in good ways and that provided a deeper insight into the student's individual strengths?
- 5) Is the letter clear, concise and free of style errors?

(Students complete this task and provide each other with feedback. Instructor moves among groups and provides additional comments.) Once the exercise is complete:

Great! That exercise provides three valuable benefits. First, it can guide your thinking about your own career. Use the letter you composed to identify areas in which improvement might better align your current qualifications with career goals. Second, the letter can be used if a reference requests that you provide a draft of a letter that he or she can tailor and submit on your behalf. Third, should you

ever be asked to serve as a reference, this experience will be useful as you craft a recommendation for someone else.

Academic Jobs

This lecture focuses on jobs in academia. There are some unique elements associated with university job searches. Certain documents, like a statement of teaching philosophy, statement of research interests, and curriculum vitae (addressed in Week One), are normally required in academic searches. Sometimes, a teaching portfolio is requested; this includes other items such as transcripts, recordings, publications, syllabi, concert reviews, and sample programs.

Today, we will focus on the statement of teaching philosophy and the statement of research interests. Based on these discussions, your homework will be to compose either a statement of teaching philosophy or of research interests, and we will review those at our next meeting.

With regard to the statement of teaching philosophy, Donald Hamann suggests that the document should be 1) one to two pages in length, 2) written in the first person, 3) free of highly technical language, and 4) written in a narrative form that explains your values and beliefs about teaching and learning.⁵⁷

⁵⁷ Hamann, 69

In 2010, the Duquesne University Center for Teaching Excellence published these six “commonly found dimensions in faculty teaching philosophies”⁵⁸ that can further guide your writing:

- 1) Your purpose for teaching and learning,
- 2) Your role as a teacher,
- 3) Your view of the student in the learning process,
- 4) The methods you use to encourage the process of teaching and learning,
- 5) The assessment you use in that process, and
- 6) A ‘framing device,’ which can be a specific illustrative moment/event in your teaching history that provides a context for your prior statements.⁵⁹

As you compose this document, try to approach the writing with two main goals in mind. First, define what role you play in the learning process of your students. Then, discuss the goals you set for your students, how they can be accomplished, and how progress toward those goals might be measured. This could include learning outcome assessments, or accomplishments such as winning competitions, attending festivals, or being awarded scholarships to music schools.⁶⁰ Good teaching statements will provide the reader with an insight into your style of teaching and how you gauge success for yourself and for your students.

The other document often requested in academic searches is a statement of research interests. This statement will highlight your past achievements as well as

⁵⁸ Hamann, 69

⁵⁹ Duquesne, 1

⁶⁰ Beeching, 336

outline the research path that you plan to take at your new job.⁶¹ The most successful statements also address the needs, facilities, and goals of the school to which you are applying.⁶² Matching your expertise with the specific capacity and needs of that school will benefit your candidacy.

The format of these documents will vary greatly based on your research area, but effective documents will allow the committee to assess the following:

1) Your areas of research or your creative interests.⁶³ The committee wants to know the subjects of planned research and their value.

2) Your potential to receive grants and other sources of outside funding.⁶⁴

While schools can often contribute to research funding, applicants with a history of awarded grant monies will be more attractive to a hiring committee.

3) Your compatibility with the department and your potential for promotion and tenure.⁶⁵ Be aware of the research goals of the school to which you are applying, and if you can craft your message in a way that aligns with those goals, do so. Be aware of experts already employed by the institution, and acknowledge their research and how it might influence your own. Also be mindful of specific requirements for promotion and tenure at a school. If the job to which you are applying is tenure-track, reference how your research will contribute to your success in that process.

⁶¹ Hamann, 71

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

As I mentioned earlier, your homework for next week is to compose either a statement of teaching philosophy or a statement of research interests. For most of you, the choice will likely be the teaching philosophy statement. Please schedule an individual meeting with me before next class to review this document, and bring your documents to the next class for peer evaluation. Thank you.

Week Four: Applying for a Specific Job

Topics: Review of teaching and research statements. Cover- letter preparation and mock interviews.

Overview: This session will begin with a review of the teaching philosophy and research statements composed by students for homework. Two examples will be chosen in advance, one teaching philosophy and one research statement. These examples will be displayed for the entire class and read aloud by the selected students. The instructor will pose questions to guide a session of peer feedback.

The lecture portion of the class discusses cover letters. The instructor will offer the students detailed information about the creation of an excellent cover letter, including proper format and length, differences between professional and academic letters, best content for inclusion, and how to stand out. Based on the lecture, the students will compose their own cover letters as homework for the following week.

Peer Review of Teaching and Research Statements

This session will begin with a review of the teaching philosophy and research statements that you composed for homework. Two examples have been chosen in advance, one teaching philosophy and one research statement. I'll now ask Mary to come forward and read aloud her teaching philosophy statement. While she reads,

please take notes so that you can offer productive feedback. Here are questions to consider:

- 1) Does the statement give you a clear vision of Mary as a teacher? Do you have a sense of her goals and how she is able to achieve them?
- 2) Does she cite specific examples of how students have experienced success in her classroom and beyond?
- 3) Is that success measurable, and is assessment data provided?
- 4) Is the document free of highly technical language and understandable for a wide variety of readers?
- 5) Is the document of appropriate length and written in the first person?
- 6) Is there a clearly traceable narrative from beginning to end?

(Mary reads her statement, and a written version is projected onto the board.)

Thank you, Mary. Now, let's provide Mary with our thoughts.

(Student volunteers provide Mary with feedback. Instructor may add additional thoughts.)

Next, we are going to consider Robert's statement of research interests. Here is your list of questions to consider as Robert presents:

- 1) Does the statement list past achievements in a concise manner?
- 2) Are plans for new or continuing research projects clearly explained?

- 3) Are the benefits of that research to both the school and to the field detailed?
- 4) Does the statement include specifics about how this school's current needs, areas of research, and mission will be benefited by this research?
- 5) Is it clear that the applicant has considered whether the facilities and staff at the school can support the projects?
- 6) Are plans for research funding outlined, especially from sources outside the institution?
- 7) If applicable, is reference made to the school's system for tenure and promotion and to how these research projects would help the candidate advance through that system?

(Student volunteers provide Robert with feedback. Instructor may add additional thoughts.)

Cover Letters

The remainder of our time today will focus on cover letters — what they are, and what can make them exceptional.

Almost always, a job applicant is asked to submit a cover letter. This is often a candidate's best chance to distinguish him- or herself from the competition — its goal is to spark interest.⁶⁶ Many experts advise that the best cover letters are

⁶⁶ Cutler, 88

concise, honest, and positive.⁶⁷ For professional jobs, it is recommended that the letter be no longer than two pages and that it follow a three-paragraph format:⁶⁸

- Paragraph One: Why are you a good match for the position? Cite specific information from the job description and how your abilities match the requested qualifications. Circle the action verbs in the job announcement and use some of those verbs in your cover letter.⁶⁹
- Paragraph Two: What are two or three strong examples from your personal experience that qualify you for this job?
- Paragraph Three: Thank the committee, and make sure they have your current contact information.

Try also to include some specific information about the employer that attracted you to apply. This shows the committee members that you are interested in their organization specifically. It also demonstrates that you can envision yourself in relation to the organization.

For academic jobs, cover letters can be slightly more extensive and include more information. Donald Hamann suggests that a length of up to five paragraphs is appropriate for an academic cover letter.⁷⁰ He provides the following guidelines for each paragraph:⁷¹

⁶⁷ Wittry, 51

⁶⁸ Ibid.

⁶⁹ Hamann, 66

⁷⁰ Hamann, 63

⁷¹ Ibid.

- Paragraph One. The opening sentence should indicate the specific position to which you are applying, using the exact language from the position listing and the identifying number, when available. Next, state where you learned of the position — especially if someone connected to the school encouraged you to apply. Close by expressing your enthusiasm for the position and pointing out that your credentials closely match the listed ideal qualifications.
- Paragraphs Two through Four. Hamann asserts that academic-job applicants are usually evaluated in three main areas: teaching, research/creative activity, and service.⁷² He suggests that each of these areas can be addressed in a separate paragraph, with an emphasis on how your qualifications can uniquely benefit the school in each area. Cite specific examples of success at other institutions. Highlight entries in your CV that give you experience or abilities that match elements of the job description. He also recommends using the word “I” sparingly.⁷³ Focus on how your abilities might serve the students, faculty, and school.
- Paragraph Five. Restate your interest in the position. Include your contact information, invite the committee to follow up with you, and include a formal valediction.⁷⁴

Make sure that you use an approved business-letter format for the cover letter.

You should include the date, the addressee and all pertinent address information in

⁷² Hamann, 64

⁷³ Hamann, 66

⁷⁴ Hamann, 65

the header of your letter. Additionally, be as specific as possible when identifying the addressee of the letter. Usually, the letter will be addressed to the chair of the search committee.⁷⁵ When that is not possible, address the letter to the committee itself.

For next week, your assignment is to find a job posting that interests you and to compose a cover letter for that position. Please bring with you both the job description and the draft of your letter. Thank you.

⁷⁵ Hamann, 63

Week Five: Interviewing Excellently

Topics: Review of cover letters. Interview preparation: academic and professional.

Overview: The first half of this session is dedicated to peer review of cover letters written by the students for homework. Each student will have composed a cover letter for a specific job listing and will have brought both items to the class.

Students will be assigned a partner, and each will read the job posting and cover letter of the other. The instructor will provide a list of guiding questions for each student to consider in reviewing his or her partner's materials. The instructor will also move from group to group and offer additional help.

The lecture portion of the class will address the interviewing process. The instructor will offer insights into the interview process and provide a list of recommendations for both phone/Skype and in-person interviews, including lists of commonly-asked questions.

For homework, the students will be asked to conduct mock interviews in pairs. The students will retain their partners from in-class cover letter review, as they will already be familiar with that letter and with the job posting. Each student will compose a two-page critique for his or her partner that discusses the strengths and weaknesses of the candidate's answers. The following week, two student volunteers will have the opportunity to participate in a mock interview in front of the class.

Peer Review of Cover Letters

Today's session will begin with a peer-review session of the cover letters that you wrote over the past week. Please select a partner and provide him or her with both the job description and cover letter that you composed. Please read the job description carefully and then consider the letter. Here are some questions and areas of focus that can guide your critique:

- 1) Does the letter demonstrate a keen understanding of the job description? Are the important elements of the job description addressed in the letter? Are action verbs from the job description employed in the cover letter in appropriate ways?
- 2) Does the opening paragraph include the following information: the specific position title and/or reference number, how the candidate learned of the opening, and a possible referral to the position by a person of note?
- 3) Does the opening paragraph end with an expression of enthusiasm for the position and comment on the applicant's suitability?
- 4) If the position is an academic one, does the applicant reference his or her teaching abilities as well as research and creative activities, and provide examples of past service?

- 5) Does the letter provide specific evidence, perhaps anecdotal, of past experiences that would contribute to his or her potential for success in this new post?
- 6) Is the letter truthful, and does it avoid embellishment? Is the word “I” used sparingly, and does the focus remain on the candidate’s ability to serve the goals of the students, faculty and school?
- 7) Is the letter written in a proper tone? Is it organized clearly? Is it free of errors? Is it addressed to a specific person or committee? Is it an appropriate length? Does it contain contact information for the applicant?

Once you have completed your appraisal, please share your feedback with your partner. Use this feedback to revise the document and submit the revised version to me for grading.

Interviews

Thus far in our time together, we have discussed how to compose excellent resumes, CVs, and cover letters. Should a committee be impressed with those materials, the next step in a job-search process is normally an interview. For jobs with a large applicant pool, anywhere between five and 15 candidates may be selected for a phone or Skype interview.⁷⁶ While the types of questions that will be

⁷⁶ Hamann, 97

asked can vary greatly among different types of jobs, there are productive steps that you can take to prepare for any Skype/phone interview.

- 1) Your setup matters. Choose a space that is isolated and will be free from distractions. Make sure that your phone has good service in that area or that your computer has a strong Internet connection. If the interview is done over Skype, the background is important.⁷⁷ Make sure that your surroundings project the image you want. Have a glass of water available.⁷⁸
- 2) Have the job description, your CV, your cover letter and a list of names of possible committee members accessible. There will be times in your interview when these documents may prove helpful.
- 3) Take notes.⁷⁹ Often, questions posed are lengthy or have multiple parts. Jot down important items while the question is asked, and then respond to each in turn.
- 4) Have a list of questions prepared to ask the committee members. Normally, phone and Skype interviews are conducted on a tight schedule, so it is best to plan on asking only one or two.⁸⁰ It is expected that you will have these prepared and that they will address specific elements about the program or organization. Often, a helpful question to ask may be, "Where does this organization hope to be in five years?"⁸¹ This will provide you with insight into whether the goals of the organization align with your own. Keep in

⁷⁷ Hamann, 99

⁷⁸ Ibid.

⁷⁹ Hamann, 99

⁸⁰ Wittry, 54

⁸¹ Ibid.

mind that these types of questions work well for sessions with one or two interviewers. If speaking to a committee, these questions might prove difficult to answer because a diversity of opinions may exist within the group.

The preceding are items that you can use to your advantage specifically during phone and Skype interviews and that may not be possible during in-person interviews. Next is a list of best practices for success in all types of interviews:

- 1) How you speak matters. Speak slowly and clearly, and do not eat or chew gum while you interview. Never interrupt the interviewer.⁸² If something is unclear, wait until the question is completed before asking for clarification. Refrain from using any fillers, such as “um,” “ah,” or “you know.”⁸³ Pausing before answers in order to gather your thoughts is entirely appropriate.
- 2) Use formal titles such as “Dr.” or “Professor” when addressing committee members.⁸⁴ Always thank the committee at the beginning and end of the interview.
- 3) Research carefully. Find out as much as you can about the school or organization. Know its history, mission, goals and current projects. Have an idea of its budget. The website Guidestar.com will list a non-profit’s IRS form 990, which can provide valuable information about an organization’s

⁸² Hamann, 100

⁸³ Ibid.

⁸⁴ Ibid.

budget and salaries.⁸⁵ If you have researched well, that will become apparent to the committee throughout the interview.

- 4) For interviews on-site, time will often permit you to ask three to five questions.⁸⁶ Have thoughtful questions prepared.
- 5) Practice! Use the sample questions that I will provide, and assemble a group of friends or colleagues who can serve as a mock-interview panel. Have them ask questions, and record your answers. Ask this group to provide you with feedback on the interview. Having answered these questions under pressure will prepare you well for the interview.

So, now that you've prepared well — what questions will they ask? Again, the list will vary between academic and professional jobs, but here are potential sample lists from two experts in the field.

Donald Hamann suggests that for academic jobs, the questions most often asked include:⁸⁷

- Tell us a little bit about yourself. (This is an especially difficult question to answer, even though it is often meant as a “conversation starter.” Rehearse an answer to this carefully, and keep the focus on service to the students and to the school.)
- How do you plan to recruit effectively for your ensemble or studio?
- How will you work with students at different levels of experience?

⁸⁵ Wittry, 53

⁸⁶ Wittry, 53-54

⁸⁷ Hamann, 100-101

- What materials will you use — repertoire, method books, etc.?
- How will you assess and grade your students?
- How have your past experiences equipped you for the position?
- What is a difficult situation from a past job that you handled successfully?

Diane Wittry provides a list of the most common questions for professional job interviews:⁸⁸

- How does your background make you the right person for this position?
- How would your current employer describe your accomplishments, strengths, and weaknesses?
- What would you consider your most important responsibilities in a position such as this one?
- How would this job fit into your current professional schedule?
- Where do you see yourself in five years?

For homework, you are to conduct a mock interview with your partner from today's cover-letter review, using any of the sample questions I have listed. Then, please compose a two-page critique for your partner that discusses the strengths and weaknesses of his or her answers. Thank you.

⁸⁸ Wittry, 54

Week Six: Mock Interviews

Topics: Committee interviews for academic and for professional positions.

Overview: In today's session, two volunteers will participate in mock interviews. These students will have been selected in advance to interview for the position listed in their chosen job description (also used for the cover letter from the previous class). One prospective job will be in academia and the other will be a professional listing. For each, the class will first read the job description and the applicant's cover letter. A "committee" of students from within the class will then lead the interviews. Each committee will have several minutes to assemble a list of questions. After the interview takes place, students will then offer feedback on the quality of the interview. These sessions will be video-recorded for reference.

Mock Interviews

During today's session, we will conduct two mock interviews — one for a job in academia and one for a job at a professional organization. Last week, we chose two volunteers to be the interviewees, and class members will serve as members of the search committee. First, Kim will be interviewing for a job as an Assistant Professor of Violin at the University of Kansas. Please review both the job description for the position as well as Kim's cover letter before we begin.

(Both documents are displayed using the projector, and students are given a few minutes to read them while the interview committee takes its place at the front of the room.)

Here is the list of questions that Kim will be asked by the committee.

- 1) Please tell us briefly about your background and what attracts you to this position specifically.
- 2) With which levels of students do you feel most comfortable working?
- 3) What strategies for recruitment would you bring to this job?
- 4) How do you normally assess students' progress as musicians, and how do you decide upon grades?
- 5) What is your greatest weakness as a teacher?
- 6) Please tell us about a difficult interpersonal situation you experienced in a previous job. How did you help to resolve the situation?
- 7) Do you have any questions that we can answer for you?

The committee and especially the observing students should take detailed notes regarding the interview and be able to provide Kim with helpful feedback about her interview. Use this list of questions to guide your feedback:

- Was the interviewee appropriately formal at all times during the interview?
Was the interviewee dressed appropriately? Did the interviewee always allow a question to be completed before answering? Did the interviewee thank the committee for the interview? Did the interviewee address the committee members using their formal titles?

- Did the interviewee maintain appropriate body language throughout? Did the interviewee speak slowly and clearly, without adding filler phrases such as “um,” and “you know”? Did the interviewee maintain appropriate pacing and answer questions in appropriate timeframes?
- Did the interviewee answer questions concisely and in compelling ways that made specific reference to past experiences that were relevant to the position? Did the interviewee expand on important points referenced in the cover letter?
- Did the interviewee demonstrate a thorough knowledge of the job description and of the school/program without being perceived as making an overt attempt to do so?

(The interview is conducted and videotaped for future review by students. Feedback is then elicited from the students.)

Thank you, Kim; you did an excellent job. Now, Brandon will go through a very similar process. Brandon has chosen to apply for the position of Music Director/Conductor of the Madison Sinfonia, a medium-sized community orchestra in Madison, Wisconsin. Projected on the board are Brandon’s cover letter and the job description. As Brandon completes his interview, please take notes and prepare to give him feedback.

(The interview is conducted, and the interviewee is asked the following questions.)

- 1) Please tell us briefly about your background and what attracts you to this position specifically.
- 2) How would your current employer describe your strengths and weaknesses as an employee?
- 3) How would this job fit into your current professional schedule, and would you plan to reside in Madison if offered this position?
- 4) Like most community orchestras, we have some players who are very weak and who have been in the orchestra for decades. We also have younger players who are very talented. How would your audition/seating policies and repertoire choices reflect that type of diversity?
- 5) Please tell us about your approach to rehearsing a community orchestra.
- 6) Where do you see yourself in five years?
- 7) Do you have any questions that we can answer for you?

(The interview is conducted and videotaped for future review by students. Feedback is then provided by the students and by the instructor.)

Thank you, Brandon, and thank you, committee. Before we leave, I would like to make special reference to one question that was asked in Brandon's interview: "Would you plan to reside in Madison if offered this position?" Many employers will ask this question even if the job description does not list any residency requirement. The committee, of course, prefers someone who would be willing to relocate.

If you are asked this question, be very careful in how you answer. If you know that you would relocate, say so. If you are not sure, there are ways to frame this answer positively. Consider a statement such as this one: “I think that residency is an important aspect of any conductor’s relationship with his orchestra and with the community. That said, this is a part-time position, and I would need to continue some of my current professional commitments in Chicago next year. If, after a year, it feels like my leadership is an excellent fit with this group, I would certainly consider relocating and would look forward to a long-term relationship with the ensemble.”

This answer indicates to the committee that you would not relocate immediately and gently suggests that you will be continuing with current professional commitments. It also indicates that you do have a long-term interest in the position, and that, if the partnership is a success, you would consider relocation. Make sure you have a well-rehearsed answer to this question any time you are applying to a part-time job that is a considerable distance from your current home.

Next week, we will discuss how to consider your career as a business. Please bring with you the mission statements that we crafted in Week One. Thank you.

Week Seven: You Are A Business

Topics: Revisiting your mission statement. Branding: find your niche.

Elevator speech, business plan, SWOT analysis.

Overview: The lecture for this class moves the curriculum in a new direction. Until now, the course has focused on the creation of application materials for jobs at established schools and with professional organizations. Today we ask: is a job at an institution the best choice for you? Or, would your interests and abilities be better served if you were to function as a freelancer, soloist, private teacher, or performer with your own ensemble?

This session recalls elements from the first lecture, when students were asked to identify their unique qualities and to draft a mission statement for their career.

These qualities can be used to **brand** the performer in the marketplace. Students will be encouraged to think critically about themselves as musicians with regard to what sets them apart from their competition.

For homework, the students will be asked to refine their mission statements, to perform a SWOT analysis of their own careers, and to complete the eight-step business plan recommended by David Cutler that is detailed within the lecture.

You Are a Business

Please take out the draft mission statements that I asked you to bring to class this week. Back in Week One, I asked you to consider elements of your own personality and musicianship that make you unique. Today, you are going to use those qualities to create a **brand**. This process can be quite difficult, especially for musicians in the early stages of their careers. Angela Myles Beeching has an exercise that she calls “the elevator speech,” which I would like us all to experience, since it can help us with this process.⁸⁹

Imagine that you have stepped into an elevator with an important decision-maker, be it an executive, a producer, a teacher, an agent. The elevator starts going up and you see the lights start to flash. You have only the next 30 seconds in which to make a first impression. What do you say about yourself that identifies who you are, what you do and why it is important? Ms. Beeching suggests that you include:

- 1) your name and what you do;
- 2) your most impressive credential;
- 3) a current topic area or project that would be of interest to the other person;
- 4) a specific request (a meeting, a card exchange, access to a rehearsal, etc.).⁹⁰

Here is an example of Ms. Beeching’s own elevator speech:

“Hi, I’m Angela Beeching. I run the Career Services Center at New England Conservatory of Music. I just wanted to introduce myself because

⁸⁹ Beeching, 34

⁹⁰ Ibid.

I heard your performance at the X Club last month and I'm a big admirer of your work. I write on musicians' career issues and am working on an article about music entrepreneurs for ABC publication. I'd love to do a short phone interview with you about your XYZ project. Do you think I could email and set up a time to talk?"⁹¹

As you can see, Ms. Beeching is able to introduce herself, state her professional credentials, establish a connection to the other person, and ask for a follow-up action — all in a few short sentences! If you can craft a good elevator speech, you have already found your brand. In the case of Ms. Beeching, she is a leader in Music Entrepreneurship (as demonstrated by her place of employment), and she is a published author. What would you say about yourself? Please take a few minutes and craft your own elevator speech.

(Students compose the speech and share it with a neighbor.)

Let's dig a little further into this topic of branding. First, let us establish what a **brand** means. Raymond Ricker defines a musician's brand as "a message or image that is *meaningful to the consumer*. It *stands apart from other brands* and the *consumer feels good* about using it."⁹² Angela Myles Beeching uses an active definition: "Branding is about identifying your core mission and values, then working outward to tell others your story."⁹³ Most importantly, Ricker, Beeching and Cutler all agree that branding is about more than having a cool name and some fancy promotional

⁹¹ Beeching, 34

⁹² Ricker, 27

⁹³ Beeching, 46

materials.⁹⁴ Your brand is *everything about you*. Are you on time for gigs? Do you have a car; can you drive to jobs? Do you play in-tune? Do you own your own bass clarinet? Do you dress appropriately? These types of questions impact how others view you and, therefore, affect your employability. It is very important to present your best self at all times. A good brand can take years to develop, but one sloppy day can tarnish your reputation.⁹⁵

Next, we are going to expand on the thinking about our unique characteristics by considering ourselves as a business. Businesses need an identity, and they need a plan for the future. David Cutler has an eight-step process by which this business plan can be formed.⁹⁶ Here are the questions he recommends that we all consider.

- 1) **Vision:** What are our hopes for the future?⁹⁷ How does the business function? What are its sources of revenue, and what costs will it incur?
- 2) **Mission:** What is the purpose of this business?⁹⁸ Consult your answer from the mission-statement activity. What is unique about you as a performer? What is unique about a group to which you belong?
- 3) **Objectives:** What achievements do you hope to accomplish in the near future?⁹⁹ What are your goals for the upcoming year? Be specific about the

⁹⁴ Ricker, 27; Beeching, 46 and Cutler, 39

⁹⁵ Ricker, 28

⁹⁶ Cutler, 44

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

amount of revenue you hope for, the amount of time you will spend on this project, and the areas in which you hope to experience growth.

- 4) **Strategy:** What specific steps must be taken to accomplish these objectives?¹⁰⁰ In what areas are you already successful, and is there room for improvement? What is your competition, and how might you differentiate yourself from it?
- 5) **Product Description:** What products are offered, and what makes them unique?¹⁰¹ Again, use your mission statements to describe specifically the form that your products or concerts will take. Think carefully about how these fit into your vision and mission.
- 6) **Audience:** Who are the primary and secondary demographics to be targeted?¹⁰² This is an essential step. Your product must align with a specific audience. How do you know that an audience will pay for your product or attend your concert? Do you have an established audience? If so, have you surveyed them to find out if they would be attracted to other sorts of products besides those you already offer?
- 7) **Marketing:** What kind of marketing campaign will you run?¹⁰³ Many musicians ignore or downplay the importance of this step. Just like any business, we need brand recognition. How will you spread your message?
- 8) **Money Matters:** What are your financial goals, and how will you

¹⁰⁰ Cutler, 44

¹⁰¹ Cutler, 45

¹⁰² Ibid.

¹⁰³ Ibid.

accomplish them?¹⁰⁴ Please create an outline of a budget for the next year.

Dr. Cutler also recommends performing a “SWOT analysis.”¹⁰⁵ SWOT stands for: Strengths, Weaknesses, Opportunities, and Threats. This is a common activity for businesses and non-profit organizations and is performed on a yearly basis. An outline of these areas is an effective tool for accurately assessing one’s current position and areas where growth might be possible. For this exercise, strengths and weaknesses are considered internal factors: what does the individual or the organization do well; where does it need to improve? Opportunities and threats are external. What are those factors outside of the organization’s control?

For next week, please complete the following:

- 1) Finalize your four-sentence elevator speech;
- 2) Complete your eight-step business plan, considering your own career as the business;
- 3) Complete a SWOT analysis with your business as the subject.

Thank you.

¹⁰⁴ Cutler, 45

¹⁰⁵ Ibid.

Week Eight: Websites – Spread Your Message

Topics: Review of elevator speeches, business plans, and SWOT analyses. Website development.

Overview: Today's session will begin with a review of the three items that students prepared for homework: an elevator speech, an eight-step business plan and a SWOT analysis. The instructor will pose questions for consideration, and students will review each other's work. Based on these exercises, the students will gain a better understanding of their respective career as a self-contained business.

The lecture portion of the class will consider ways in which musicians can increase their visibility through effective marketing, focusing on the creation of an excellent website. We begin with a discussion of the details of structural setup — including domain purchase, hosting, and analytics. Then, recommendations will be offered for site construction and content development.

Review of Elevator Speeches, Business Plans and SWOT Analyses

We will begin today's session with a peer review of the materials that you created for homework. Please find a partner and review each other's materials in this order: elevator speech, business plan and SWOT analysis. Please use the following questions as you consider each.

Elevator Speech:

- Is the elevator speech three to five sentences long, and does it take 30 seconds or less to speak aloud, slowly and confidently?
- Does the speech provide the name, a goal, and an important credential of the speaker?
- Does the speech include mention of a current project that would interest the listener and that helps to define the speaker as an artist?
- Is some sort of follow-up requested?

Business Plan:

- Are the vision, mission and objectives spelled out in a clear way? Do the objectives promote the vision and mission?
- Is there a thoughtful strategy that will lead to the objectives being achieved? Are competition factors acknowledged and addressed?
- Is there a detailed product description?
- Is the intended audience identified?
- Is a strong marketing plan in place? Does that plan establish the brand of the musician?
- Are financial goals identified and a plan designed to achieve them? Is there a clear and actionable budget?

SWOT Analysis:

- Are the strengths and weaknesses of the business identified accurately? Is the list thorough, and does it include only internal factors?
- Are the opportunities and threats of the business identified accurately? Is the list thorough, and does it include only external factors?
- Ask your partner how this list may have affected his or her business plan.

I will be circulating among groups while you complete this activity. Please ask if you have any specific questions.

(Twenty minutes are allotted for peer review. Next, we move ahead to the lecture portion of the class.)

Marketing Overview and Websites

“Marketing is everything, and everything is marketing,” argues David Cutler.¹⁰⁶ He further asserts that, “Marketing is an attitude—a way of life.”¹⁰⁷ Marketing is more than your materials; it is how you conduct yourself as a business. Like branding, marketing encompasses your professionalism in a variety of areas: dependability, passion, creativity, communication, and a host of others. Good marketing can

¹⁰⁶ Cutler, 50

¹⁰⁷ Ibid.

provide three main benefits: to keep past customers engaged, to attract new clients, and to increase name recognition.¹⁰⁸

It is important to bear these ideas in mind when approaching marketing. As you can see, it is an almost limitless topic. Today, however, we are going to focus our conversation on the single best way to market yourself: through a *website*.¹⁰⁹

Websites are the ultimate marketing tool.¹¹⁰ While websites are most useful for marketing oneself professionally, they are also increasingly being used to house materials specifically applicable to academic job searches, such as teaching statements, CVs and sample recordings.¹¹¹

Creating an excellent website takes a lot of work, as it is both a technical challenge and a creative process. At first, you will need to focus on three main areas.¹¹²

- 1) **Domain Acquisition:** The first thing you must do is to reserve your website address. You reserve an address through a domain registrar by purchasing the rights to a Uniform Resources Locator (URL).¹¹³ Popular registration sites include DotEasy, GoDaddy, and Register.com.¹¹⁴ Through such sites, you can purchase your domain name for a small yearly rate. The site will register your ownership with the Internet Corporation for Assigned Names

¹⁰⁸ Cutler, 51

¹⁰⁹ Ricker, 65

¹¹⁰ Cutler, 94

¹¹¹ Hamann, 85-86

¹¹² Beeching, 130

¹¹³ Hamann, 86 and Beeching, 130

¹¹⁴ Beeching, 130

and Numbers (ICANN).¹¹⁵ Always remember to renew this domain before your period of ownership expires. Also, check to see whether your registrar offers hosting services or if you will need to purchase those separately.

- 2) **Web Hosting:** A website must be hosted on a server. Some individuals choose to host their own site, but most choose to pay a small fee to an established company for this service. The server is identified by its Internet Protocol Address (IP address). Usually, this service can be provided by your domain registrar or by your site construction company (considered next). When selecting a web host, it is important to consider issues such as storage space and bandwidth, especially if you expect to display high-definition videos on your site. Independent companies that provide this service include Dreamhost and Media Temple.¹¹⁶
- 3) **Site Construction:** If you are skilled in web coding, you might choose to design your own website from scratch. Others may use a construction tool with templates that can be easily customized. Some companies, like Google Pages and Yahoo SiteBuilder, offer free web hosting and provide templates. With these services, however, you must include “Google” or “Yahoo” in your web address, which can look unprofessional.¹¹⁷ Consider instead using a company, such as Wix or Square Space, that allows you to use your own address. For a low monthly cost, Wix and Square Space will register your domain, host your page, and provide templates and design tools that are easy to use.

¹¹⁵ Beeching, 130

¹¹⁶ Beeching, 131

¹¹⁷ Ibid.

During the site construction phase, be sure to implement Search Engine Optimization (SEO) and an analytics platform. SEO needs to be coded into your site, which is a fairly technical process. Square Space and Wix will also establish SEO for you. SEO ensures that your website will appear on searches through Google and other engines. This is an often overlooked but essential step. Analytics are provided by Google for free (for any website), and can be implemented fairly easily. Analytics provide you with valuable information on traffic data, such as number of page visits, time spent on each page, and geographic location of visitors.

Now that you have the right pieces in place, you must decide how to design your site. Your website is normally the first thing a person will find when he or she seeks further information about you as an artist,¹¹⁸ so you must have a strong message and deliver it clearly. David Cutler advises considering six important questions when building website content.¹¹⁹

- 1) **What are you trying to market?** Are you trying to entice someone to come to your concert, to buy your CDs, to present you in his or her club, to hire you as a private teacher, or to hire you as a guest artist? Decide on your target market and the product you are trying to sell.
- 2) **What is your call to action?** *How* will your audience take the action you are hoping for? Will they join a mailing list, buy a CD directly on your site,

¹¹⁸ Ricker, 65

¹¹⁹ Cutler, 95-96

watch your embedded videos, or purchase a ticket to your next show?

Make this action easy for your website visitors by linking directly from your homepage.

- 3) **What is in it for the customer?** A mantra often used by salespeople is “Find out what people want, then help them get it.”¹²⁰ Are you marketing an experience or are you providing a service? Can they get performance tips in your newsletter, or perhaps a free CD with a concert-ticket purchase?
- 4) **What questions will guests have?** Predict them, and provide answers.
- 5) **What will draw new viewers?** Do you promote your website at shows? Do you direct people to the site from your social media pages? Do you offer valuable resources on the site that will help your audience in some way? Do you provide industry news? People will visit not only to find out more about you — provide them with a tangible benefit.
- 6) **What elements will hold their attention and bring them back?** Learn what people like about your site, and what qualities might inspire them to invite their friends to visit as well.

Various experts have similar lists of recommended content for websites.¹²¹ Here are the elements that artists will often include: 1) a home page, 2) a biography, 3) contact information, 4) a description of services offered, 5) a repertoire or composition list, 6) a performance calendar, 7) a blog, 8) recordings, 9) a retail page where visitors can purchase your products, 10) photographs, 11) a press or

¹²⁰ Bettger, 33

¹²¹ Cutler, 97 and Beeching, 135-138

testimonials page, 12) useful links page, 13) a FAQ page, 14) and a mailing list sign-up.

It is up to you to decide which of these many elements will best deliver your message and serve your goals. Make sure that your messaging is consistent, i.e., that your brand is established on your home page and reinforced on all other pages.

For next week, your assignment is to create a first draft of your website. It is recommended that you use Wix or Square Space, as these services will provide quick navigation through the domain purchase, hosting, and site construction processes. You may also use a free service of your choice. By next week, you should complete two tasks:

- 1) Complete your home page. Most people make their assessment about the quality of your site from the first two seconds of their visit.¹²² Your brand and call to action should both be clear on the home page.
- 2) Choose the other pages for your site from the list above. Once you have decided which elements to include, create a tab for each in your menu bar. If you want to include other content, feel free.

Next week, we will review everyone's home page and site design. Thank you.

¹²² Cutler, 99

Week Nine: Project Proposals

Topics: Peer review of website designs. Composing effective project proposals.

Overview: The first segment of today's lesson will be a class review of the websites that the students created for homework. First, each student's home page will be displayed for the class. The instructor and the class will offer impressions on the strengths and weaknesses of each home page. Next, the content areas chosen by each student will be addressed, and the demonstrating students will be asked to explain their choices.

The lecture portion of the class will focus on project proposals. Project proposals are an important part of any musician's career and can serve many functions: 1) they encourage effective and thorough planning for new artistic endeavors, 2) they are often required in grant writing and other fundraising efforts, and 3) they are often appreciated or required by boards, directors, supervisors and others responsible for the stewardship of artistic programs. The instructor will outline best practices for the creation of such proposals, and for homework, each student will be required to compose a proposal for a specific project. This project will also be the subject of the students' public-speaking demonstration in Week 11.

Website Peer Review:

We will begin today's session by reviewing the website home page and content areas that you built for today's class. Each of you will be asked to come forward, and your website will be displayed on the projector. Remember, most people decide whether or not to explore a website within the first two seconds of viewing the home page.¹²³ Therefore, your home page should be visually striking, should clearly identify the subject, and should present something unique about you. Here is a list of guiding questions to consider as you provide your home page critiques:

- Is the most important information present: name and artist type (oboist, soprano, etc.)? Experts recommend that the most vital information be presented in the upper-left corner of each page, as this is the first area that visitors see.¹²⁴
- What is the unique aspect of this artist? Is his or her brand communicated clearly?
- Is there enough white space, or is the page cluttered?¹²⁵
- Are the other pages on the website clearly labeled in a menu bar at the top of the page?
- Is there a call to action?
- After landing on this page, what catches your eye first? What would you click on first?

¹²³ Cutler, 99

¹²⁴ Beeching, 134

¹²⁵ Ibid.

As you receive feedback, take careful note of what your peers say — they are your prospective audience! Were they drawn to the items you had hoped? Were you surprised at where they chose to click first? Is your brand recognized in the way you intended?

After you present your home page, please take a moment and explain your choice of other content areas. Why did you include certain items and exclude others?

(Each student presents his or her website and receives feedback for approximately three minutes.)

Your websites are all off to an excellent start. I would encourage you to learn from the feedback you and others have received today and make appropriate changes to your site. Make sure that you complete the process of adding content to each page and check the site for full functionality before launching publicly.

Project Proposals:

Next, we are going to discuss the topic of project proposals. Any time you are considering a new endeavor, I would encourage you to design a proposal. Even if you are the only one to see it, this exercise forces you to articulate a plan thoroughly and can serve as an early test of feasibility. In most cases, however, you will need others to support your project. A well-crafted proposal can be an

effective tool to encourage that support. You might share your project plan with: 1) artistic or administrative colleagues with whom you hope to work, 2) grant committees, donors, or others from whom you hope to gain financial support, 3) boards, directors, supervisors, and 4) concert presenters.

These proposals can focus your thinking. For example, David Cutler often asks talented students frustrated by their lack of professional work, “What kind of opportunities are you looking for?” More often than not, they reply, “Anything!”¹²⁶ Well, that is the problem. The performer may have talent, but he or she does not seem to have a specific goal. Cutler will encourage the student to plan a specific concert by identifying a title, literature, collaborators, cost, and a marketing strategy.¹²⁷ Then, this idea must develop into a product. And Cutler argues that, “the metamorphosis of an idea or concept into a product occurs only when it is represented in tangible form.”¹²⁸ This “tangible form” is the project proposal.

The proposal can take many forms, but Angela Myles Beeching suggests that successful proposals answer the following questions:¹²⁹

- 1) **What is the goal of the project?**
- 2) **Why are you doing this project?** Is there a need or problem that you are addressing? Are there benefits to customers, the musical community, or the

¹²⁶ Cutler, 30

¹²⁷ Ibid.

¹²⁸ Cutler, 31

¹²⁹ Beeching, 296

community in general?¹³⁰

- 3) **What specific activities will take place as part of your project?**
- 4) **What is your track record so far?** Referencing past successes will help convince others that you can also succeed with this project. Have you already begun work on any elements of this project?
- 5) **Who will help or participate?** Who is your team? What roles will they play, and what is their current commitment level?
- 6) **When will it be completed?** Give a time frame for project completion and for key progress benchmarks.
- 7) **What is the desired outcome?** Will those outcomes be measurable?
- 8) **How much money is needed?** Give a budget range for the project, and list specific areas where the money will be spent. If possible, a more detailed budget is useful. What will you be able to charge for the product? What do others charge for similar products?¹³¹

Raymond Ricker also suggests considering the following additional items in your proposal:¹³²

- 1) **What is unique about it?** This will be the *brand* of the project. Does it connect directly to your own brand?
- 2) **What are the industry dynamics?** What is the market size and what are the market trends? Who is your competition, both direct and indirect?

¹³⁰ Beeching, 296

¹³¹ Ibid.

¹³² Ricker, 50

3) **Marketing Plan.** How will you spread the message and attract customers?

Your assignment for next week is to identify a product that you would like to produce and then create a project proposal. Products can take a variety of forms, but here is a list of possibilities to consider: compositions, concertizing ensembles, gigging ensembles, music lessons, specific performances, research or creative projects, and recordings.¹³³

Please bring your completed proposal with you next week, when we will review them together. Thank you.

¹³³ Cutler, 31-32

Week Ten: Connecting Well

Topics: Peer review of project proposals. Networking. Speaking with audiences.

Overview: This session will begin with a peer review of the project proposals created for homework. Students will be paired and asked to provide feedback for each other. The instructor will provide guiding questions for this feedback and will also circulate among the groups, offering additional help.

The lecture portion of the class will focus on two topics. First, we will address strategies to cultivate a wide network of supporters. This network can include peers, advisers, students, employers, and audience members.

We will then consider how an artist can connect to his or her audience during concerts by speaking from the stage as part of the event. Strategies for successful content generation and delivery will be provided. For homework, the students will be asked to create a speech directed to a potential audience (ideally connected to their project proposals).

Project Proposal Review:

Today's session will begin with a peer review of the project proposals that you created for homework. Please find a partner and share your document with him or her. As you review the proposal, please consider the following questions:

- Are the goals clearly articulated, and is the benefit of those goals addressed?
- What are the specific activities that will take place? What are the specific products produced?
- What progress has been made so far? Is the relevant experience of the project-organizer stated?
- Are the other participants in the project listed? How will they contribute?
- Is there a timeline that contains specific benchmarks throughout the process?
- Is a well-considered budget included?
- What is unique about the product? Is the brand of the artist supported?
- How will the product be marketed?
- Are industry dynamics analyzed and competition identified?

As we continue into the lecture portion of the class, I would like you to consider our discussion as it relates to the project that you have designed. Strategies will be introduced for building your network, communicating effectively, and designing unique events/products. We will also address dynamic ways to engage your

audience through speaking at events. For homework, you will be asked to create a speech directed to the potential audience identified in your project proposals.

How to Engage Supporters: Effective Networking

Today's lecture will focus on how personal relationships impact a musician's career. We will first address how a musician should define his or her network and why networking is a vital skill. Next, we will discuss strategies for expanding your network and staying current with those who support you.

What is networking? Many people wrongly assume that networking is all about self-interest and ingratiating ourselves to important people.¹³⁴ Wrong. As Angela Myles Beeching defines it, "networking is about being neighborly."¹³⁵ She also provides this list of "Networking 'No-No's':"¹³⁶ 1) "sucking up," 2) being pushy, 3) being self-involved, 4) failing to follow through on leads, and 5) having unrealistic expectations.

David Cutler provides this list of networking positives:¹³⁷ 1) be nice — to everyone, 2) be positive, 3) be reliable, 4) be loyal, 5) involve the community, 6) allow others to feel important, 7) ask questions and listen actively, 8) clearly articulate

¹³⁴ Beeching, 21

¹³⁵ Ibid.

¹³⁶ Beeching, 24

¹³⁷ Cutler, 139-141

expectations up front, 9) argue intelligently, 10) never speak badly about anyone, 11) think long-term, and 12) thank people.

Networking well means being a good citizen of your musical world and treating others the way you hope to be treated. That does not mean that your business cards should stay in your pocket. Your interaction with people should not be only for the sake of professional advancement. Always share resources, ideas, and experiences. Cultivate a close network of supporters whom you, in turn, also support.¹³⁸ When colleagues experience a significant success, congratulate them.

One good way to connect with people is to ask for advice, a process that Ms. Beeching labels as informational interviewing.¹³⁹ She claims that a mistake many young musicians make is to assume that people with power or influence would not be interested in speaking with them. This is not true.¹⁴⁰ That said, it is not appropriate to ask a new contact for an audition, lesson, or job right away.¹⁴¹ Instead, ask for twenty minutes of time, and buy your new contact a cup of coffee. Ask specific questions that are vital to you, and he or she will be glad to share his or her wisdom. This may not lead to a job directly, but it can certainly improve your chances of being remembered.¹⁴²

¹³⁸ Beeching, 21

¹³⁹ Beeching, 30

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Beeching, 31

Once you have created your network and identified a list of professional contacts, it is incumbent upon you to keep in touch with these individuals. Create an email list of musical contacts, and keep these people apprised of your career through performance invitations or a newsletter. Of course, not all information is appropriate for your whole list. Create separate lists and target your communications to the proper groups. Three groups can be sufficient: an industry list, a media list, and a fan/client list.¹⁴³

The fan/client list is especially important and is often ignored by musicians. Every musician should *know his or her audience*. Think about a typical performance—how many people in the audience do you know personally? Your teacher, parents, and a few private students may be there, but chances are that most others are complete strangers. Think how much more powerful the support of your fans would be if you knew them and they knew you personally. You can do this in many ways. It is wonderful to connect with family and friends after concerts, but why not sprint out to the lobby first and meet some new faces? Then, find a way to further that personal contact. No one should leave the concert hall without being offered the chance to provide you with his or her name and email address. Collect this information and keep in touch.¹⁴⁴ Your casual fans may become devotees and may be more inclined to invite others to your future performances.

¹⁴³ Cutler, 147-148

¹⁴⁴ Cutler, 148

Audience members are also more attracted to performers who are personable and who design unique and engaging concert experiences. “Make the client feel good,” recommends Raymond Ricker.¹⁴⁵ In this case, the client is your audience—so how do you make them feel good? First, **talk to your audience from the stage**. This helps you “build rapport with your listeners and a sense of cooperation and community within the audience.”¹⁴⁶ When your audience *likes* you, they root for you. Give them entry points to your performance. David Wallace writes, “Entry points can help people to appreciate musical works in essentially three ways: on a purely musical level, on an intellectual/metaphorical level, or on a personal/emotional level.”¹⁴⁷ Wallace suggests considering the following questions when planning your pre-performance speech:¹⁴⁸

- What makes this work great?
- What excites me about it?
- What do I especially hope that my audience notices?
- Is there anything unusual, cool, or striking about the work?
- Is there any musical element or metaphor that underlies the entire work?
- What entry points would make good aural or visual “hooks” for first-time listeners?
- What difficulties would a first-time listener encounter in the work?
- Is there anything pragmatic or historical about the work that would help a listener to know?

¹⁴⁵ Ricker, 207

¹⁴⁶ Beeching, 209

¹⁴⁷ Wallace, 20, quoted in Beeching, 210

¹⁴⁸ Beeching, 211

For homework, you will be asked to craft an engaging speech that could be delivered to a potential audience. If possible, please connect this speech to an event that is part of your project proposal. Consider addressing some of these questions as you craft your speech over the course of the next week. Thank you.

Week Eleven: April 15

Topics: Concert speaking presentations. Discussion of tax strategies and record-keeping practices. Special rules and deductions for performing artists.

Overview: Today's class will begin with each student presenting his or her public speech. For Week 10, students completed project proposals for an artistic initiative. Today, they will deliver a two- to three-minute speech, composed for that initiative's intended audience.

Each student will first describe his or her project to the class, discussing the context, timing, and purpose of the speech. After hearing the speech, the instructor and other students will offer feedback regarding content and delivery.

The lecture portion of the class contains information about tax strategies designed specifically for performing artists. Many students leave school without a proper understanding of their tax responsibilities. Often, students keep inaccurate records, fail to make estimated quarterly payments, or miss opportunities for credits or deductions. This lecture is designed to provide students with the most vital tax information for musicians and to guide them to resources that will help them explore the subject further.

Class Speeches

To begin today's session, each of you will deliver your prepared speech to the class.

Please start by explaining the context for your prepared remarks. What is the concert or other event at which you will be speaking, and what is the point during this event that you would plan to deliver the speech? As you listen to each speech, please take note of the following:

- **Delivery:**

- Does the speaker have the speech memorized, and does he or she speak with ease of delivery?
- Is the attitude of the speaker appropriate for the content addressed?
- Consider the speaker's body language.¹⁴⁹ Does he or she remain connected to the audience? Is he or she fidgeting or doing something else that will distract the audience?
- Are important ideas emphasized, and are pauses placed effectively?

- **Content:**

- Are the remarks logically organized? Are points concise, and does the speaker avoid rambling?
- Is humor employed effectively?¹⁵⁰
- Are entry points provided to the audience?¹⁵¹

¹⁴⁹ Cutler, 261

¹⁵⁰ Ibid.

¹⁵¹ Wallace, 20, quoted in Beeching, 210

- Is the audience invited to participate in the speech or the performance in some way?
- Are unusual elements of the piece discussed? Is there anything historical that might interest the audience?¹⁵²

(Students deliver speeches and receive feedback from the instructor and from their classmates.)

Taxes for Musicians

The subject of our last lecture is tax law. Our goal is to keep more money in your pocket come April 15th. The most important point of consideration is to differentiate between two types of income: employment income and self-employment/contract income.¹⁵³ For both, you will need to report all income to the IRS, but the tax implications for each type of earning are drastically different.¹⁵⁴

For income earned as an employee, your employer will send you a wage and tax statement called a W-2.¹⁵⁵ The good news is that if you receive most or all of your income through W-2 employment, you have little extra work to do. When you are paid as an employee, your employer will withhold the necessary income from your paycheck for government costs like federal, state and local taxes, FICA taxes,

¹⁵² Beeching, 210

¹⁵³ Riley, 1

¹⁵⁴ Beeching 288-289

¹⁵⁵ Ricker, 92

Social Security, and Medicare.¹⁵⁶ If you earn only W-2 income, you will most likely be able to file using form 1040EZ, which will save you time over the traditional form 1040.

An important consideration if you earn a combination of W-2 and self-employment income/contract income is that the tax amounts withheld by your W-2 employer *will not be sufficient*, as employers will not incorporate your additional income streams in their withholding calculations.¹⁵⁷ If this is the case, and it will be for most of you, calculate a reasonable estimate of what your withholdings *should* be, and use form W-4 to inform your employer that you would like additional amounts withheld.

For all earned income that is classified as self-employment or contract work, you will have the ability to make significant deductions against that income.¹⁵⁸ This will lower your adjusted gross income (AGI) and, therefore, reduce your tax liability. If you plan to itemize these types of business deductions, you must file using form 1040 and include Schedule C, the document in which you will list these deductions.¹⁵⁹

¹⁵⁶ Riley, 2

¹⁵⁷ Riley, 6

¹⁵⁸ Cutler, 169

¹⁵⁹ Beeching, 289

In order for an expense to be deductible, it must be “ordinary and necessary” for your line of business.¹⁶⁰ For every expense you plan to deduct, you must be able to provide proof of that expense. This can be in the form of clear record-keeping, receipts, credit card statements, or check stubs.¹⁶¹ An important aspect of this record keeping is to keep careful track of any form 1099-MISC that you receive.¹⁶² These forms are sent by organizations that hire contract workers. Note: you will receive this form only if you earned more than \$600 in the calendar year. You are expected to report amounts less than \$600 to the IRS on your own.

Now, what can you deduct? You can deduct almost anything that relates to your business as a musician. Please reference this handout as we discuss deduction possibilities.¹⁶³ This template is one that you can use to keep track of your deductions, and it lists the applicable categories. Professional accountant Peter Jason Riley advises musicians to consider the following categories¹⁶⁴: 1) union dues and professional societies, 2) professional fees for agents, attorneys and accountants, 3) professional registries, 4) master classes, festivals, coachings and lessons, 5) stage makeup and hair care,¹⁶⁵ 6) headshots and other professional photographs, 7) resume and other professional document printing/mailing, 8) stationery and postage, 9) music books, scores, sheet music, and any other supplies necessary for your jobs, 10) certain costs for internet and phone (only those related

¹⁶⁰ Beeching, 289

¹⁶¹ Ibid.

¹⁶² Ricker, 93

¹⁶³ See Appendix C

¹⁶⁴ Riley, 69-71

¹⁶⁵ These must be for a specific purpose, such as costuming a role for an opera singer.

to business), 11) stage clothes, 12) research (this can include concert attendance, and CD or DVD purchase), 13) rehearsal or concert space rental, 14) staff (accompanist, arranger, sound or lighting technician, production assistant, etc.), 15) office rent, 16) repair of equipment, 17) tax preparation and accounting costs, 18) commercial or marketing materials, 19) advertisements, 20) insurance to cover business activities, 21) copyright fees, 22) equipment purchases, including instruments, 23) certain gifts to business associates, 24) travel expenses, including meals,¹⁶⁶ and 25) certain entertainment expenses. This list is extensive, and certain categories require further explanation. I urge you to read Mr. Riley's book, *New Tax Guide for Writers, Artists, Performers & Other Creative People*, and be guided by his suggestions. When I employed Mr. Riley's strategies for the first time, my tax bill was lowered by *thousands* of dollars.

Another major consideration is your vehicle use. For any mile you drive related to self-employment/contract income, you are entitled to a deduction. The tax savings here can be significant, as the IRS allows you to deduct 56 cents per mile of business-related driving.¹⁶⁷ Keep detailed records of your mileage, and report it accurately.

¹⁶⁶ Note that travel meals are allowed only a 50% deduction, and that all travels expenses are subject to per-diem limits established by the IRS. You can find these at www.gsa.gov/perdiem.

¹⁶⁷ Current rate for tax year 2014. For 2015, the rate has increased to 57.5 cents, according to <http://www.irs.gov/Tax-Professionals/Standard-Mileage-Rates>, accessed March 31, 2015.

As you can see, the issue of taxes is an especially complicated one for musicians. Because musicians often earn 1099-MISC income by freelancing, teaching, and working for organizations part-time, careful record-keeping and a thorough understanding of tax law is essential. I encourage you to keep track of your business-related income in the template that I have passed out. (I will send you an electronic version via email.) The electronic template will automatically tabulate your yearly expenses on the “Year-End Income vs. Expense Record.”¹⁶⁸

When it comes time to file your taxes, you have three main options.

- 1) **Self-File:** Use this option if your income is from employee work only, and your income is reported only on W-2 forms. Visit IRS.gov and you can usually file a form 1040EZ for free.
- 2) **Tax Software:** Established companies like TurboTax, H&R Block and TaxACT all provide reasonably-priced software that will guide you through the tax preparation process. This is an affordable way to receive help as you file a form 1040. This option is often best if you have a good understanding of tax law and need to file a Schedule C for business-related expenses.
- 3) **Tax Professionals:** Although the most expensive option, a professional accountant will often be your best option for filing assistance if you do not have a good understanding of tax law. These professionals may even save you money overall as they find extra deductions. Ask trusted colleagues for

¹⁶⁸ See Appendix 4.

advice regarding reputable professionals in your area, and try to find an accountant with a good understanding of tax issues related to musicians.

For our final two class sessions, you will be presenting your final projects. Please see the syllabus for details on the formats of these projects. Thank you.

Weeks Twelve and Thirteen: Presentation of Teaching and Business Portfolios

Final Project: Presentation of teaching OR business portfolio.

Overview: The students will present their final projects during these final two sessions. To fulfill this requirement, students can choose to create either a teaching or a business portfolio. The teaching portfolios will include: 1) a cover letter, 2) a curriculum vitae, 3) a list of references, 4) a teaching philosophy statement and 5) a statement of research interests. The business portfolios will include: 1) a resume, 2) a comprehensive budget for the project, 3) a business plan, and 4) a project proposal. All materials are expected to be in final form and will be turned in to the instructor for grading.

During the class session, students share their mission statement with the class and then explain their choice of project. The students will then present each document to the class. The last element of each presentation will be an elevator speech that describes the project in 30 seconds or less.

Chapter 2: School Reports

What follows is a series of reports on the five schools considered in the research process for this project. The purpose of these reports is to present relevant information about the creation and development of each Entrepreneurship program, as well as their current offerings and structure. This information may be valuable for administrators considering the implementation of Music Entrepreneurship offerings or the expansion of current programs.

The table below presents a summary of the data collected about each entrepreneurship program's resources and offerings.

<u>School</u>	NEC	MSM	USC	Eastman	CU-Boulder
Full-time Director	Yes	Yes	Yes, faculty	Yes, applied faculty	Yes, faculty
Faculty/Staff	3	1	2	5	1
Required Course for Undergraduates	Yes	Yes	No	No	No
Current Course Offerings	9	3	7	25	5
Document Review Specialists	Yes	Yes	No	Yes	No
Career Services Offered to Alumni	Yes	Yes	No	Yes	Yes
Degree Offered	No	No	Yes (minor)	No	No
Certificate Offered	No	No	Minor only	Yes	Yes

1) New England Conservatory

At the New England Conservatory, I visited with Rachel Roberts, the director of NEC's Entrepreneurial Musicianship (EM) program. From my interviews with Ms. Roberts and her staff, I gathered the following information about NEC's offerings.

The New England Conservatory launched its program in 2010. This effort was spearheaded by NEC President Tony Woodcock, who began his tenure in 2007 after serving as CEO of the Minnesota Orchestra. Woodcock was committed to changing the face of the American conservatory experience, and his EM project was to become the face of this change. In order to accomplish his goal, he worked with a team of faculty members at NEC and the consulting company WolfBrown to create the program. Rachel Roberts was hired as program director in 2009, a year before the program was to launch. Rachel used this first year to consult with NEC faculty, staff, alumni, students, and board members about how best to implement the EM program. She also traveled to other schools that had already established programs, collecting information that would be helpful to her own.

When NEC's program launched in 2010, the staff included Ms. Roberts and a Program Manager. In 2011, the EM program merged with the Career Services center and the Music Referral Services (MRS) office. As a result, the positions of Coordinator, Assistant Director and MRS Coordinator were added to the EM staff. The current program serves two main functions: 1) to infuse the principles of

entrepreneurship into the curriculum, including through faculty studio teaching, and 2) to present a wide variety of EM events benefiting both current students and alumni.

The EM program is now highly integrated into the school's curriculum. All undergraduates are required to take an introductory course in Music Entrepreneurship in their first year. As part of this course, students answer a ten-question survey about their future goals; that survey is readdressed roughly four years later at the end of the students' time at NEC. DMA students are able to enroll in a two-year Entrepreneurship sequence that includes: 1) cover-letter writing, 2) interview skills, 3) resume and CV composition, and 4) master-class teaching. There are currently six other courses offered by the EM program: Marketing Basics, Copyright Basics, Performance and Communication, Finance 101, Music and the Media, and Internship programs.

Other EM offerings are extensive. For example, the EM program awards grants for student-led entrepreneurial projects. These are competitive awards, and about ten large projects are funded each academic year. Another feature is the "EM Series," which presents public discussions on topics such as health and physical wellness for musicians, marketing and communication, auditions, and pedagogy. EM also presents two series each year: 1) The Expo, in which innovative ensembles are brought to campus to work with Entrepreneurship students and 2) The DMA Series, geared specifically to students pursuing careers in teaching.

Another EM offering is a network of advisers who are leaders in various areas of the arts. The EM staff connects students to these advisers, who then serve as mentors for a one-year term. The EM office also maintains a large database of internship and fellowship opportunities, and guides students through the application processes. The EM guidebook, which is available free to all NEC students, is a series of short tutorials that are written and maintained by the EM program and designed specifically for students. The Music Referral Service provides students with freelance opportunities. In 2013, NEC students earned \$84,722 through jobs coordinated by this service.

2) Manhattan School of Music

At my visit to the Manhattan School of Music, I was hosted by both Angela Myles Beeching, the Director of the Center for Music Entrepreneurship, and the Deputy Director, Casey Molino Dunn. Both Ms. Beeching and Mr. Dunn have staff and faculty classification and are considered full-time employees in Music Entrepreneurship. This program also has strong institutional support, as Robert Sirota, President of MSM, has prioritized the development of the entrepreneurship program.¹⁶⁹

There are many parallels between this program and that of NEC, a direct result of the leadership of Angela Myles Beeching. Ms. Beeching had served as director of NEC's Career Services Center, which was absorbed by the Entrepreneurial

¹⁶⁹ Sirota, 1

Musician program in 2010. At that time, Ms. Beeching moved to MSM, and she has led this program ever since. When Ms. Beeching arrived, the Director position was changed to full-time, and a Deputy Director position was added. In addition to those full-time staff members, the MSM program employs four graduate-student fellows who work as coordinators for the Center.

Like NEC, the Center offers a required introductory class in Music Entrepreneurship for all students, as well as an advanced course, both taught by the staff of the Center. The basic course is focused on the entrepreneurial side of performance, with emphasis placed on business plans, grant proposals, fundraising, tax strategies, and marketing.

MSM also offers students three valuable services that were unique in my findings. First, the program offers recording services to all active students. Students' recitals and other projects can be recorded by a professional staff and then edited and packaged for marketing purposes. Second, the Center serves as a distribution center for recommendation letters. Current students and alumni can open a file with the MSM staff and, upon request, will mail confidential recommendations directly on behalf of the MSM faculty. Third, the Center places a strong emphasis on one-on-one advising. These sessions can include a review of resume/biography materials, promotional or marketing strategies, website, and future academic and career plans.

Like NEC, the MSM Center manages many other programs, including facilitating performance and teaching opportunities for the students, managing a large resource library, and connecting students with career advisers and internships. The Center also presents special events, including workshops and seminars featuring leading thinkers on music and business in the New York City area. Its current schedule includes at least one event per week during the academic year.

3) University of South Carolina

At the University of South Carolina, I was hosted by David Cutler, the Director of Music Entrepreneurship. When the program began in 2008, it was led by Gary Beckman. When Dr. Cutler joined the faculty several years later, he replaced Dr. Beckman as leader of the Entrepreneurship program. Dr. Cutler is an Associate Professor in Music Entrepreneurship.

USC offers a minor in Music Entrepreneurship, the first of its kind. The required courses for this 18-credit degree include some courses taught outside of the School of Music, including Introduction to Economics, Event Management, and Principles of Marketing. The remaining courses are taught within the School of Music: Entrepreneurship in Music, Music and Money, 21st Century Musician, The Business of Independent Music Teaching, Arts Marketing, and Music Leadership Practicum.

Also unique to USC is that the Entrepreneurship program has its own classroom space. This Entrepreneurship space, USC's Spark Laboratory (discussed shortly), resembles the inside of a Google workspace with couches, lounge chairs, tables, snacks, and a coffee machine. The walls display ample evidence of student entrepreneurial creativity—dynamic posters outline projects, and fliers advertise concerts. Basic principles of Music Entrepreneurship are mounted on the walls in lists as if they were commandments: Dream Big, Think Creatively, Take Initiative, Follow Through, Take Risks, Create Opportunities, Understand Business Realities, Invent Remarkable Products, Distinguish Your Work, Build a Strong Brand, Prioritize both Content and Presentation, Market Extraordinarily, Be Financially Literate, Fundraise Effectively, Educate Powerfully, Embrace Technology, Excel at People Skills, Maintain a Strong Network, Assemble an Outstanding Team, Leave a Legacy.

These principles permeate the school through Dr. Cutler's direct work with faculty to help root entrepreneurial thinking in all aspects of the students' development. As part of this focus, he created the Spark Laboratory, co-led by Cutler and Rebecca Nagel, USC's oboe teacher. The Laboratory offerings include Friday seminars on rotating topics (such as effective practice strategies and injury prevention), a music career week when various experts present on career development, a summer workshop on entrepreneurship, community engagement efforts, a gig-coordination service, and a library of resource materials.

4) Eastman School of Music

At the Eastman School of Music I visited with Raymond Ricker, Director of Eastman's Institute for Music Leadership (IML). Eastman's focus on Entrepreneurship began in 1996 with the creation of the Arts Leadership Program (ALP). This program was refocused in 2001 with the creation of the IML, which absorbed the ALP. In early 2005, the Office of Careers and Professional Development was also moved under the IML umbrella. A last major change occurred in 2009 with the incorporation of the Center for Music Innovation and Engagement.

The IML now stewards four main programs: 1) Careers and Professional Development, 2) the Catherine Filene Shouse Arts Leadership Program (the original program founded in 1996 and absorbed by the IML in 2001), 3) the Center for Music Innovation and Engagement (created in 2005), and 4) the Orchestra Musician Forum (OMF) and its website, Polyphonic.org, which is the online arm of the IML. Polyphonic.org is an active, internationally respected website that promotes quality education for music entrepreneurs, focusing on orchestral musicians. The IML employs a staff of six full-time employees. Ramon Ricker is the Director of the IML, and the other five staff members all share responsibilities in managing the four core areas of the IML.

The Careers and Professional Development Center (CPDC) offers many services to Eastman students. The Center focuses on individual interaction, providing one-

on-one feedback on resumes, CVs, cover letters and other professional documents. It provides a credential file service similar to that at MSM and free online resources for students. The office also coordinates on-site auditions for professional orchestras and major summer programs.

The Arts Leadership Program (ALP) functions alongside the CPDC but has a curricular focus. Through the ALP, Eastman offers a vast array of courses on leadership, arts administration, entrepreneurship, careers in music, performance, orchestral issues and musician health. These course offerings have included 1) Arts Media and Promotion: Perfecting and Pitching Your Message, 2) Gift- and Grant-Seeking in the Non-Profit Arts World: A Primer for Fundraising in the 21st Century, 3) Introduction to Recording: A Beginner's Guide, 4) Intermediate Recording, 5) Leadership Issues in Music, 6) The Joys and Opportunities of Studio Teaching, 7) Preparing Future Music Faculty, 8) How to Win an Orchestral Audition, 9) Realities of Orchestral Life, 10) Keys to Healthy Music, 11) Basic Brass and Woodwind Maintenance and Repair, 12) Introduction to Woodwind Repair, 13) Entrepreneurial Thinking, 14) Grant Seeking and Proposal Writing for Individuals, 15) Speak for Yourself: Public Speaking for Musicians, 16) Problem Solving in the Arts, 17) Advanced Guide to Digital Portfolio Creation, 18) Classical Music in an Age of Pop, 19) Musicians in an Era of Globalization, 20) Dealing with Stress On-Stage, 21) Booking and Playing a Real Gig, 22) Creative Music Making (a course in free-form improvisation, for students who have never improvised), and 23) Introduction to Music Therapy.

The ALP also offers a certificate program in Arts Leadership for which students must apply separately. Those accepted into this program follow a specific subset of course requirements to receive the certificate. Approximately fifteen students are accepted yearly into this competitive program. The ALP also facilitates for-credit internships with major arts organizations, and provides funding for those accepted into the certificate program.

The third area under the IML umbrella is the Center for Music Innovation and Engagement (CMIE). The CMIE sponsors the New Venture Challenge, an annual competition that funds creative projects by Eastman students. The CMIE also hosts a large number of online resources for students, including eTheory (an online music-theory review) and a variety of videos on various topics in entrepreneurship.

The fourth branch is the Orchestra Musician Forum (OMF). The OMF manages Polyphonic.org, a website that serves as a forum for discussions about American Orchestras, primarily for members of those orchestras. The website's motto is, "Leading the music profession into a new era through education, discussion, and peer insight."¹⁷⁰ The OMF also oversees the Paul R. Judy Center for Applied Research. The Center's research and programming place emphasis on the development of "innovative ensembles, influenced by both the symphony orchestra and the chamber music traditions, with a focus on creative, artist-centered

¹⁷⁰ <http://www.polyphonic.org>, accessed on March 24, 2015.

ensembles that reflect new models of artistic innovation, organizational relationships, and operational sustainability.”¹⁷¹

5) The University of Colorado at Boulder

The Entrepreneurship Center for Music (ECM) was founded in 1998 through a grant of just over \$500,000 by the Louis and Harold Price Foundation. At the time, CU-Boulder was just the second school in the country (after Eastman) to have such a program. The first Director was Catherine Fitterman, and she was the only staff assigned to the project. Ms. Fitterman is a classical pianist and active as an arts promoter, administrator and teacher. She is now on the faculty of NYU.

Since Ms. Fitterman’s departure, the department has had three directors: Michael Millar, a bass trombonist and the Executive Director of the Santa Clarita Symphony; Kevin Woelfel, a trumpet player, now with the U.S. Air Force Band; and the current director, Jeffrey Nytech. Joining Dr. Nytech’s team at CU-Boulder are one other faculty member and two graduate assistants. Like David Cutler at USC, Dr. Nytech is an Assistant Professor in Entrepreneurship. The other faculty member’s primary role is elsewhere within the school: Joan Braun is the Executive Director of CU Presents and Assistant Dean for Concerts and Strategic Communications. She previously served as the school’s Public Relations Director.

¹⁷¹ <http://www.polyphonic.org/prjcenter/>, accessed April 5, 2015

The program presents offerings in five major areas: for-credit courses, workshops, guest residencies, individual mentoring, and local partnerships. Together, these focus points embody the mission of the program: “Delivering tools and training for a life in music.”¹⁷²

The ECM offers five courses each year that can be taken for credit. They are: Building Your Career; Arts Administration; Community Performances; The Entrepreneurial Artist; and, a supervised internship.

The “Building Your Career” course is designed for undergraduates and is an overview of many topics pertinent to young musicians. These include goal-setting, network-building, development and use of promotional materials, funding models, social media and the internet of advertising tools, and basic financial management (including taxes). This course is now available to graduate students, many of whom come to CU having had no career development training during their undergraduate program.

A unique aspect of the program at CU is the closeness of the relationship between the ECM and the business school at CU. Together, they have formed a curricular path that, if completed, results in a certificate in Music Entrepreneurship and a Business minor. The required Business courses for this 18-credit certificate/minor are 1) Marketing and Management, 2) Finance and Accounting, 3) New Venture Strategy and Models, and 4) Business Plans and Social Responsibility. CU is the

¹⁷² <http://www.colorado.edu/music/ecm>, accessed March 24, 2015

only school within this group that officially partnered with a business school to offer courses as part of a joint curricular path. This arrangement expands the reach of the ECM while allowing it to have fewer dedicated staff and faculty.

Another core offering of the ECM is a weekly seminar that is open to any student at CU. ECM leaders, CU faculty and invited speakers present seminars on topics “germane to a musician’s professional development and assessment of the many domains that make up the 21st-century arts industry.”¹⁷³ Because the curricular offerings in Music Entrepreneurship at CU are limited, Dr. Nytch stressed the importance of these seminars as a way to keep students engaged through their entire time at the school. Recent seminar offerings include sessions on grant opportunities, competitions for musicians, “fundraising events that work,” audience surveys and responses, and many others.

The ECM offers four other projects: 1) a mentoring program to advise students on career path and review important documents like CVs, resumes and cover letters, 2) a curated list of partnership opportunities with local arts organizations for students, 3) a weekly e-newsletter that goes out to all faculty, staff and students within the College of Music, and 4) the New Venture Challenge, a campus-wide entrepreneurship competition. Students compete in specific tracks across campus, and those winners compete for the Grand Prize. The ECM manages a Performing Arts track, which provides funding for a \$3,000 prize through the O’Neal-Taniguchi Endowment.

¹⁷³ <http://www.colorado.edu/music/ecm>, accessed March 24, 2015

Chapter 3: Best Practices

In my consideration of these five outstanding programs in Music Entrepreneurship, a set of commonalities among the schools emerged. I asked each director the question, “If you were going to start over, what are the *essentials* that you would require from the very beginning to launch a successful program?” Here, I identify the five most important commonalities and elaborate on why each is vital to a program’s success.

1) **Full-time Staff**

All of the schools studied have full-time directors dedicated to the Music Entrepreneurship program. In some cases, these leaders are staff members, as at MSM and NEC, or are applied faculty who focus on Entrepreneurship, as at Eastman (Ray Ricker is a saxophone professor). At USC and at CU-Boulder, David Cutler and Jeffrey Nytech are professors *in* Entrepreneurship.

I list full-time staff as a primary consideration because it contributes to the success of all of the other areas addressed below. When there is a director who can manage the program from a global perspective, others are more free to work individually with students. Thus, USC and CU-Boulder are models for smaller schools where only one full-time faculty member may be dedicated to the program.

2) Sufficient Budget

While the directors of the five programs studied were unable to discuss the specifics of their budgets with me, I was told that MSM, NEC, Eastman and USC all have six-figure budgets for their Entrepreneurship centers. This type of robust funding is essential for programs to provide sufficient staff, programming, grants, and support for other initiatives.

Well-funded programs are also able to offer financial support for student projects. All of these schools have internal grant opportunities or competitions that award funding for student projects. This creates an ethos of supported creativity among the students and incentivizes them to view the principles of entrepreneurship as real-life assets rather than only as ammunition to combat career challenges once they graduate.

3) Support from Faculty and Influence of Curriculum

Directors of all five programs stressed that faculty input and support was critical to a successful program, especially at its inception. At some schools, the directors felt resistance from the applied faculty who were worried that the principles taught in Entrepreneurship courses might interfere with their students' primary-area education. Some faculty members were also unwilling to recommend Entrepreneurship courses to their students or would not allow entrepreneurial aspects (e.g., a chamber group that might be required to promote and execute a concert off-campus) to be integrated

into their curricula. Thus, the directors unanimously recommended that any school starting a new program gather input and garner support from the performance faculty *before* the program launches. This should be done by consulting the faculty about the most vital needs of the students, possible required courses, topics the professors might like to teach, and the structuring of the program.

Another recommendation is that schools require a class on the basics of Entrepreneurship for all first-year students. NEC and MSM both have classes of this type. Rachel Roberts and Angela Myles Beeching both stated that even if their students never took another Entrepreneurship course, they fared, on average, far better in the job market than those from other schools who might never have taken such a course.

At Eastman, Entrepreneurship impacts the curriculum of the school simply by the sheer volume of offerings. Dr. Ricker argued that a required course was not necessary. Instead, he takes the approach that with enough diverse course offerings, students will find their way to the classes they need.¹⁷⁴ Providing the students with a wide variety of choices also breeds support among the performance faculty, many of whom teach these courses.

¹⁷⁴ He also stated that even though Eastman does not require a course in Entrepreneurship, almost every student does take at least one in his or her time at the school.

4) Professional Document-Support

Some programs employ staff members who are responsible for the review of students' professional documents. Students can make appointments to visit with these professionals to fine-tune important documents such as resumes, CVs, cover letters, biographies and marketing materials. At NEC, these services are among the most popular with students of any offered by the Entrepreneurship program. In 2013, the EM staff met individually with students 727 times.¹⁷⁵ Of those visits, 160 were resume/cover letter consultations.¹⁷⁶ Many students are never taught how to craft these types of documents, and this service provides them with much-needed guidance.

The directors also noted that such services are very time-consuming and cannot be managed solely by directors of programs or by faculty members. They argued that it is therefore essential to hire a staff member to help perform these duties.

Additionally, some schools provided recommendation-letter services for their students. Faculty of the school could submit letters of recommendation to the Entrepreneurship office, and the students could request that those letters be sent confidentially to any program they might choose. The staff of the program would change the letter to reflect the program to which the student was applying and then mail the letter directly.

¹⁷⁵ New England Conservatory, 2013

¹⁷⁶ Grant-opportunity meetings were the second most frequent (116).

As one might imagine, this service is wildly popular with the faculty at these schools as it greatly reduces the time, energy and paperwork required of them. The students appreciate the service because they can feel free to request as many letters as they might like, and they know that the letters will be sent in a timely fashion.

5) **Continued Support to Alumni**

Both MSM and NEC extend the resources of their Entrepreneurship programs to their alumni.^{177 178} The directors at these schools argued that this was a necessity because the time when students usually need the most help with entrepreneurial matters is *after* they graduate, not before. Especially with document review and recommendation-letter services, the directors find that alumni can benefit from these resources even more than do current students.

There is an added advantage to this continued connection to alumni from a development perspective. Many schools struggle to keep in touch with their alumni and to stay apprised of their progress after graduation. Through offerings at Entrepreneurship centers, current staff and faculty often meet with alumni and are more invested in their continued success. Alumni

¹⁷⁷ New England Conservatory, 2013

¹⁷⁸ In 2013, EM staff met with 138 alumni in advising sessions.

return to attend lectures and seminars, and they meet with the program staff to review their career objectives and to get advice and guidance.

Postlude

This dissertation attempted to capture a moment in a fast-moving field. The five programs considered here are leaders, but Music Entrepreneurship is a growing area of focus in dozens of schools around the country. To help one another, the leaders of these programs have formed a professional organization called the Network of Music Career Development Officers.¹⁷⁹ This group meets annually, has an active Listserv, and confronts the major questions facing this emerging field. I would encourage any individual interested in Music Entrepreneurship to join this group, and to be an active participant in these discussions.

As classical musicians face a rapidly evolving professional landscape, it becomes even more important to equip students with an entrepreneurial mindset and a set of skills that will enhance their career. I believe that this mindset yields the most value when it provides musicians with both knowledge and new skill sets. Thus equipped, our musicians will better help preserve the legacy of our artistic heritage and invigorate the thinking about its future.

¹⁷⁹ www.MusicCareerNetwork.org

Appendices

1) Sample Syllabi from the New England Conservatory and the Manhattan School of Music for Their Required Courses in Music Entrepreneurship.

New England Conservatory
ENTP 351: The Entrepreneurial Musician
Fall 2014
Tuesdays 1:00-1:50
SB 316

Discussion Schedule

Week 1: 9/9 **Self-Exploration**

- Self-introductions.
- Written exploration:
 - What is your most memorable musical experience to date?
 - Think of activities where time has flown by, you were extremely engaged and you felt euphoric afterwards.
- Distribute Questionnaire.
- Bring students down to EM office.
- Assignment: Fill out Questionnaire and write a brief essay on your most memorable musical experience to date. What is it about this experience that it has stuck with you? (Due 9/16)

Week 2: 9/16 **Mission and Vision Statements**

- Discussion about Questionnaire.
- Developing your personal and professional Mission Statements.
- Discuss several organizations' mission statements (NEC, BSO, Kickstarter, etc.)
 - What do you notice about them?
- Defining your mission and developing a vision of what your career might look like.
 - This will evolve with time as you have more and more experiences.
- **Due: Questionnaire and “most memorable musical experience” to date essay.**
- Assignment: Create a Career Mission/Vision Statement Draft (due 9/23)

- Note: Students are required to sign up for a 10-minute meeting with Maria to discuss their goals, strengths, and what they would like to get out of the E-advisor project. (Sign up sheet will be distributed in class.)
- Please write down your appointment date and time.

Week 3: 9/23: Presenting yourself to the world

- Reaching out
 - Hand-out materials about resumes and bios.
- **Due: Career Mission Statement Draft.**
- Assignment: Create your resume and biography (150 words), due 9/30
- Note: Make appointment with EM office to polish and finalize your resume and bio.

Week 4: 9/30 Fundraising and Grant Writing with Maria Finkelmeier.

- Raising the funds to put legs on your vision.
- Project budgeting.
- Clear, succinct and compelling writing.
- **Due: Resume and Biography (150 words) first drafts due.**

Week 5: 10/7 Ken Schaphorst, Chair, NEC Jazz Studies; Director, NEC Jazz Orchestra

- Assignment: Make a second appointment with EM Office staff to refine resume and bio drafts this week. Second drafts due on 10/21

Week 6: 10/14 Share it, show it, say it!

- Who would you wholeheartedly recommend to sub for you?
- Musicians excel at communicating non-verbally. Why is it important for musicians to be able to clearly communicate verbally?
- Words, tone, body language. Which is more important?
- Susan Cain, Be an extroverted introvert!
- Amy Cuddy, Power Poses
- Assignment: Create and **practice** your 2-minute mission statement elevator speech in front of at least two people. You may have brief notes, but it's much better to speak without using them.

Week 7: 10/21 Elevator speeches (videotaped)

- Creating a safe environment
- **Due: Everyone presents their elevator speech.** (These will be videotaped and uploaded to a private YouTube account)
- **Due: Resume and bio second drafts.**

- Assignment: View your elevator speech online and **write a reflection paper on what you saw**, what you liked and how you might improve your public speaking. (Due 10/28)
- Assignment: Check email for e-advisor introduction and connect with e-advisor ASAP.
- **Discuss upcoming networking event.**
- Assignment: You will receive a list of advisor names, and links to their bios. Review these advisor bios for next week's networking event.

Week 8: 10/28 Networking Event (Pierce Hall)

- Groups of 4 -5 students will rotate between the advisor groups in 9-minute increments. This rotation will be timed.
- At the bottom of the handout, students will list three advisors that they would be interested in following up with. They will turn this in to EM personnel at the end of the class event.
- **Due: Reflection paper about your elevator speech.**
- **Assignment: Contact your e-advisor and set up a meeting ASAP.**

11/3 EM Grant application drafts due

Week 9: 11/4 Discuss networking event and final assignment

- Note: Maria will communicate advisor matches for each student.
- **Assignment #1:** Follow up with your individual advisor and schedule either a phone-call, online video conference or in-person meeting for at least 30 minutes (60 minutes is better, if that's possible)
- **Assignment #2:** Meet with your assigned e-advisor.
 - Take notes during and/or after the meeting.
- Write an essay on your take-aways from the meeting, including, but not limited to:
 - What was unexpected and surprising?
 - How did this experience affect/influence/change how you think about your career objectives, chances for success?
 - Possible new directions
 - Impact on your future network
 - Budget
 - Time-line
 - Other
- **Assignment #3:** Start formulating your Career Plan, a written document encompassing:
 - Career vision statement
 - Short- and long-term goals
 - A feasible timeline

- Comprehensive budget
- Detailed treatment of at least one short-term goal you will pursue now.

11/10 EM Grant application final deadline

Week 10: 11/11 Megumi Stohs, founder and president of A Far Cry, a conductor-less chamber orchestra

- Assignment: Write a letter from eighty-year-old-you to you at your current age. (Due 10/28)
 - What advise would you give yourself?
 - What interests would you urge yourself to pursue?
 - What dreams would you encourage?

Week 11: 11/18: What is success to you?

- Discuss Megumi's talk.
- The creativity, spirituality, making a buck braid.
- Devising a business plan:
 - Start where you are.
 - What are my potential sources of income?
 - Planning
 - Problem-solving
 - Taking action
 - Measuring results
 - Reassess
- Discuss letter-writing assignment.
- "If" exploration (in class)
 - IF...you had all the money you ever needed, what career would you create for yourself?
 - IF...you had 5-10 years to live, how would you change your life now?
 - IF...you had just 24 hours to live, what would you consider missing from the life you lived so far?
 - **Assignment due:** Letter from your 80-year-old-self to yourself at your present age.

Week 12: 11/25 Web site development

- Web site is the new resume.
- How you can inexpensively create an attractive 21st century calling card?
- **Assignment:** Reflection Paper:
 1. Review assignments from the semester (Questionnaire, letter from 80 year old, Entrepreneurial Advisor Report)
 2. Rewrite mission/vision statement

3. What's hitting home?
4. What are the things you feel most passionate about pursuing in your life's work?
5. What specific things do you need to do to strengthen your skills to accomplish your "pie in the sky" career goals?

Assignment: Complete Entrepreneurial Advisor Meeting Report and work on Career Plan

Week 13: 12/2 **Personal Finance**

- Why we don't like to talk about money.
- What can history tell us about why this topic is especially important for musicians and other artists?
- Think about how Bach, Handel, Mozart, Bruckner, Wagner, Mahler, Charles Ives, others handled their finances, and what affect that may have had on their quality of life and ability to create their own voice.
- Thinking about yourself as a small business.
- The world is fundamentally a good place for people inclined to search for and create opportunities.
- What are essential parameters for your personal financial enterprise:
 - You need a budget: every dollar has a job. Keep track of expenses.
 - Save for a rainy day.
 - Roll with the punches: address challenges as they come up.
 - Have a buffer: live on your last month's income.
 - Plan for the last stage of your career: retirement.
 - Distribute personal budget hand out.
- **Due: E-advisor meeting report.**

Week 14: 12/9 **Wrap-up**

- What are your big take-aways from this course? What's hitting home?
- What surprised you most about this experience?
- When were you most engaged as a learner?
- When were you most distanced as a learner?
- What action taken by anyone in the room did you find most affirming and helpful?
- What action taken by anyone in the room did you find most puzzling and confusing?
- Give an example of a memorable experience from the class or classwork.
- How did this experience change the way you're thinking about your career options (if at all)?
- You may sign up for a one-on-one conversation about your career plans.
- **Due: Course Reflection Paper and Career Plan**

Grades based on:

- Attendance

- Class participation
- Effort
- Attitude

Evaluation of written and oral assignments



**Practical Foundations: Entrepreneurial Leadership Skills
ME 1500: Spring 2015 | 2 credits**

Wednesdays 1-2:50 pm | Miller Recital Hall

Instructors: Angela Myles Beeching, abeeching@msmnyc.edu, 917-493-4474
Casey Molino Dunn, cmdunn@msmnyc.edu, 917-493-4486

Use PracticalFoundations@gmail.com to submit assignments.
But bring ❖ discussion points to class.

Center for Music Entrepreneurship www.msmnyc.edu/cme
Room 121, next to security desk, right across from Admissions

Website: <http://bit.ly/PracticalFoundations> for links, additional assignment details, reminders, and more

COURSE DESCRIPTION

1/21/15 update

In today's marketplace, musicians need more than artistic excellence: they also need the entrepreneurial skills and vision to build rewarding and sustainable careers. To help you prepare for a future that demands an entrepreneurial approach, we will focus on these crucial areas:

Creativity & Innovation Communication Value Impact

We'll examine these areas through the lens of music career development, exploring how the arts economy works, and key career skills professional musicians need: self-promotion, connecting with audiences, managing finances, and fundraising.

What's in this for you?

1. Expanded understanding of innovation and its impact on individual music careers and communities.
2. Familiarity with promotional materials: bios, marketing strategies, press releases.
3. Greater understanding of the arts economy, financial issues, and opportunities for your future.
4. Feedback and practice to improve your presentation and communication skills.

Required Text (available in the MSM bookstore and in e-edition on Amazon):

- *Beyond Talent: Creating a Successful Career in Music* second edition, 2010 by Angela Beeching
- Plus additional readings and videos in the shared links.

Some Key Expectations

- Full and active participation in class discussions and with coursework.
- Arrive on time to class.
- Please: no use of cell phone, laptops, tablets during class. If you are taking notes, use pen and paper.

❖ For classes indicated with the ❖ symbol, we expect you to come to class with 3 specific and detailed discussion points or ideas, typed or handwritten, that you gained from your reading and/or video viewing due that day. The three points should demonstrate that you've completed the entire assignment and are prepared to discuss the details in class. Make sure you include the specific reference or quote and page # you are responding to from the text. If the point concerns an assigned video, include the time (minutes/seconds) you are referencing. Put your name and date at the top of the page you hand in.

These will be collected at the start of class and are often used for attendance.

Attendance Policy

- Up to 2 unexcused absences: You're OK.
 - Each additional unexcused absence lowers your final grade by one letter grade.
- To have an upcoming absence considered as possibly excused – for exceptionally important auditions or performances (not just any gig) – get a leave of absence form from the Student Life office, fill it out, and attach documentation detailing and verifying the reason for the absence, and drop it off in the CME. For medical emergencies, bring the form and documentation to Angela and Casey within 2 weeks of the missed class.

Assignments

- Other than the ❖ reading/video discussion points (which are handed in at class meetings), assignments need to be emailed to PracticalFoundations@gmail.com by the start of class on the date they are due.
- Late assignments lose a letter grade and an additional letter for every week overdue.
- Send these in Microsoft Word or as Google doc **attachments** (available via free Gmail / Google Drive).
- Save your assignments and the feedback.

Disability Accommodation Statement

MSM is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with the Dean of Students, you may be eligible for reasonable academic accommodations to help you succeed in this course. If you have a documented disability that requires an accommodation, please notify the instructors within the first two weeks of the semester so that we may make appropriate arrangements.

Course Grade

Your final grade for the course will be a tallying of the scores for each of these:

Written discussion points & class participation	20 points
In-class presentation of innovator/innovation	10 points
Bio	15 points
Video introduction of a piece	15 points
Community Engagement project	15 points
Dream Project	25 points

Detailed assignment expectations/rubrics will be shared in class and on the course website.

If you receive an assignment grade you would like to improve, you have one week after receiving the initial grade to revise the assignment and re-submit for consideration. This applies to the assignments listed above except for the discussion points/class participation, the music innovator presentation, and the Dream Project (as it is to be submitted by our last class meeting, April 29). Please note: we do not meet during Jury or Finals Week.

Setting the Stage series (separate from the Practical Foundations class)

Reminder:

Bachelor of Music students as well as
Master of Music & Professional Studies students in
Accompanying, Contemporary Performance, Orchestral Performance, and Orchestral Conducting
are required to attend five (5) Setting the Stage events by the time they graduate.



These are career-related special events organized by the Center for Music Entrepreneurship. Additional details on the series are available at <http://msmnyc.edu/cme>. **This requirement is separate from this course, although there will be two in-class workshops for which you can receive Setting the Stage credit.** To receive credit for attending a workshop, students need to be there for more than half of the event and also present at the very end of the session to have their MSM ID scanned.

PRELIMINARY SCHEDULE

14 class meetings, 1 individual appointment, 4 written assignments, 1 video submission, 1 presentation
 Bit.ly links below are posted below and for click-through ease online at <http://bit.ly/PracticalFoundations>

Remember: For classes indicated with ❖ we expect you to come to class with 3 specific and detailed discussion points or ideas, typed or handwritten, that you gained from your reading and/or video viewing due that day. The three points should demonstrate that you've completed the entire assignment and are prepared to discuss the details in class. Make sure you include the specific reference or quote and page # you are responding to from the text. If the point concerns an assigned video, include the time (minutes/seconds) you are referencing. Put your name and date at the top of the page you hand in. **These will be collected at the start of class and are often used for attendance.**

Date	WHAT'S HAPPENING
1/14	<i>Inventing the Musical Future of Our Dreams: Is Your Eyesight 2040?</i> Due: • Buy the text and bring to upcoming classes
1/21 <i>Communication</i>	<i>Entrepreneurship on Your Terms</i> Come with specific, detailed discussion points written, gained from the reading ❖ Due: • Read <i>BT</i> Ch. 1 Mapping Success, pages 1-20, especially 1-9; 13-20
1/28 <i>Impact</i>	<i>Communicating Your Story: The WHY of What We Do</i> Due: • Research a musician, ensemble, music business or organization that has made a substantial impact through innovation within the last 10 years, email the name and details and include a website that details the innovation and its impact. Email before class to practicalfoundations@gmail.com .
2/4 <i>Communication</i>	<i>Bios and Mission Statements</i> Guest: President Gandre ❖ Due: • Read <i>BT</i> Interlude pgs. 141-151 & watch Simon Sinek TED talk 20 minute on Start with the Why: http://bit.ly/TEDtalk-Sinek • Sign up for your 30 minute individual appointment (online; details to be shared)
2/11 <i>Impact</i> <i>Individual Appointments this week</i>	<i>Innovation and Impact</i> Guest (s): TBA; musical entrepreneur(s) ❖ Due: • Your 150 word bio based on reading <i>BT</i> Ch. 3 pgs. 45-66 & watching video: "4x6 of How to Write a Great Musicians' Bio" (6:00), http://bit.ly/MusicianBio
2/18 <i>Impact</i> <i>Individual Appointments this week & Presentations start</i>	<i>Connecting with Audiences: Teaching Artists</i> ❖ Due: • Read <i>BT</i> Ch. 8, pgs. 202-220 especially pgs. 202-205; 208-110; • Watch "What is a teaching artist?" (4:03), http://bit.ly/CarnegieTeachingArtist
2/25 <i>Communication</i>	<i>Impact/Community</i> Guest: Mariam Adam, Imani Winds <i>Good for Setting the Stage credit</i> Due: • Video intro (email to PracticalFoundations@gmail.com); To help, watch Amy Cuddy TED talk on Body Language (20:59), http://bit.ly/TED-Cuddy and follow the do's & don'ts in <i>BT</i> Ch. 8 for tips on talking to audiences, especially pgs. 205-206; 208-211. <i>Also:</i> Last day to submit revised bios (email to PracticalFoundations@gmail.com)
Spring Break!	

3/18 <i>Creativity & Innovation</i>	Booking and Self-Promotion Guest: alumna pianist Jenny Q <i>Good for Setting the Stage credit</i>  Due: • Read BT Ch. 6 pgs. 152-176 especially pgs. 158-160; 164-171
3/25 <i>Impact, Value Communication</i>	Building Audiences  Due: • Read BT Ch. 7 pgs. 177-201 especially pgs. 183-190 & 199 • Watch Dortmund Concert Hall (2:15), http://bit.ly/DortmundOrch
4/1 <i>Impact</i>	The Entrepreneurial You Guest: Michael Reingold, NYC House Concerts Due: • Community Engagement project
4/8 <i>Value</i>	Money I: The Arts Economy Due: • Email in Dream Project topic and names of 2 people you would like to interview
4/15 <i>Value</i>	Money II: Financial Management for Creative Artists Guest: Adam Ghiloni, MSM Financial Aid Due: • Email in Dream Project Research Sources: article titles, dates, name of publications, authors, and links to at least 2 articles from major news outlets helpful for your Project.
4/22 <i>Value, Communication</i>	Work Opportunities: résumés, cover letters, job search Due: • Work on your Dream Project due next week.
4/29 <i>Creativity & Innovation Communication Impact, Value</i>	Final Class: Review Due: • Dream Project: email in one Microsoft Word or as Google doc attachment to PracticalFoundations@gmail.com
<p style="text-align: center;">Happy Summer! <i>We do not meet during Jury Week or Finals Week.</i></p>	

ASSIGNMENT INSTRUCTIONS

1. Innovation Presentation (10 points)

Preliminary submission of innovator / innovation, emailed in by January 28.

Assigned in-class presentations will be scheduled to start February 18.

Skill focus: *Communication, Creativity & Innovation, Impact, Value*

For this assignment, you need to research a musician, ensemble, music business or organization that has made a substantial innovation within the last 10 years. “Innovation” means something *new that has made a substantial and measurable impact on others, or the music industry itself, or on a community*. Think *who and what has been changed as a result of this innovation*—and what proof do you have that verifies this change.

Important: do not focus simply on a musician that comes to mind immediately (such as your teachers or your immediate musical “heroes,” or the MET simulcasts or Spotify) because we want you to research to find NEW innovators.

To find a recent innovator, search online within a trusted major news outlets such as *The New York Times*, *The Washington Post*, or major music journals such as *Classical Singer*, *Chamber Music*, *Symphony*, *Jazz Times*, *Billboard*, etc. The MSM library staff can be tremendously helpful with this—visit them and ask how to do an effective search for innovators who have made measurable impact on others.

Note that measurable impact on others does NOT mean the number of people coming to a performance or the number of recordings sold—these are absolutely measures of career success but it does not measure how their innovation has impacted others (beyond getting people to pay for the music).

Before the start of class on January 28 email to practicalfoundations@gmail.com the name and details of your innovator / innovation and include a website that details the innovation and its impact.

You will receive feedback on your selected innovator / innovation and will be assigned a date for your presentation. These start in class on February 18. Presentations need to be 3-4 minutes as we will be hearing a few of these at the beginning of most classes.

Your presentation should include:

- Your name & major.
- Explain the innovation—What is new and what the measurable impact has been, what, who, and how many have been impacted. Include specific evidence of the importance and size of the impact made: (measurable impact).
- What prompted them to create this innovation
- You are welcome to use up to three power point slides OR a pdf/webpage to provide a visual anchor to your in-class presentation. This will need to be emailed to PracticalFoundations@gmail.com by 8 am on the morning of your presentation. Do not show up to class with a flash or thumb drive expecting this to work (we have had repeated problems with platform compatibility).
- After your presentation the instructors and your classmates may have follow-up questions for you so be prepared!

Do your research, write out what you plan to say, practice it, and time it carefully in advance: 3-4 minutes only. But do NOT read your presentation. It's OK to have a small card with notes to refer to occasionally only.

Note: It's important that you present on your assigned date because we have very little time to get all of these done. If you are going to miss class on the day you are assigned to present, find someone who will agree to swap dates with you and notify us in advance.

2. **Bio** (15 points) due February 11 with revision due February 25

Skill focus: *Communication*

Write a compelling and well-organized promotional bio that conveys what is interesting about you and your music: not simply a list of your credentials, performances, scholarships, and teachers. We're looking for something memorable and distinctively YOU.

This version of your bio should be a concise one or two paragraphs of 150 (maximum) well-chosen words, suitable for professional concert performance situations and/or applications for fellowships or scholarships.

Important: Follow the detailed instructions in *BT* Ch. 3 pgs. 45-66, such as

Do NOT write in chronological order and

Only include the fact that you're a student at the end.

3. Video introduction (15 points) due February 25: send video website to class email address

Skill focus: *Communication, Creativity & Innovation*

Record a short, 3-4 minute, engaging video of you introducing a work you are about to perform in an interactive concert setting for adults. The video should be appropriate for professional concert performance situations in which you introduce yourself and talk in detail about aspects of the piece that will interest someone hearing this music for the first time.

After the detailed introduction, perform just the first phrase of the piece you've introduced (so that it's most like what you'd do in an actual concert). Composers should record their own spoken introduction and then may have someone else perform the first phrase (if needed).

This can be done on a smartphone.

A. Follow the do's & don'ts in *BT* Ch. 8 for tips on talking to audiences, especially pgs. 205-206; 208-211.

Your introduction needs to include:

- Your name,
- What you are about to perform; and
- A compelling "preview" of the experience: what you'd say to a live audience and then
- Your performing the first phrase of the piece.

B. Your video should

- Engage your audience.
- Introduce your chosen piece effectively in a compelling manner.
- Help the non-musician audience to make a meaningful connection with the piece.
- Demonstrate your skills as an effective communicator and educational advocate.
- Be as creative as you are! Dynamic ideas, interesting and otherwise innovative approaches to the assignment are encouraged.
- Avoid technical and analytical jargon.
- Focus on your own reactions and experience with the work.
- Be suitable for a public performance situation.

Detailed submission directions of how to email the video to PracticalFoundations@gmail.com will be shared in class and on the website.

Community Engagement Project (15 points) Due April 1 by email

Skill focus: *Communication, Creativity & Innovation, Impact, Value*

Your assignment: to create a detailed plan for participatory interactive performance events with community audiences in Brooklyn. So it's not a traditional "concert" but rather an event in which the audience actively is involved with the performers and with the repertoire. This type of event is often scheduled in advance of a main stage concert to help create interest in and build audiences for the more formal concert.

1. Choose one concert that interests you from the national touring artists and repertoire listed for the April or May 2015 Celebrity Series of Boston events: <http://celebrityseries.org/calendarbymonth/>

You will be designing community engagement events around the repertoire and artists of your selected concert. Read about the repertoire and make a list of non-musical ideas these pieces suggest or connect to. This will help as you ...

2. Choose a partnering Brooklyn company where you will offer interactive community engagement events. The company must be [based in](#) (or [founded in](#)) Brooklyn. It's easy to find [lists of companies](#) on line, read about ones that interest you—go to the company's website and read about what they do, how many employees they have, and think about what kinds of connections you can make between the performance, performers and this company.

3. Design a series of interactive performance events that you could bring to the company. Focus on how you can create interest in advance of the main stage performance, and how the company's employees, owners, and customers can be actively engaged. What would help these people make connections to your selected repertoire and artists?

Re-think what a concert is (time, setting, seating, length).

Re-think the divide between performer and audience—how can they interact?

What we are looking for: at least 7 possible event ideas to connect the program to the company's employees, owners, and/or customers.

For example, here are three preliminary event ideas outlined for this scenario: If the concert program included fugues and your partnering company were an architectural firm, here are three possible ways to connect the company with the performance and to create interest before the concert:

- In the weeks before the performance, launch a contest within the company to draw the structure of a fugue (as a diagram or building). The performers and company CEO choose the winner who gets to introduce one piece of the program.
- Have employees submit photos of buildings whose structure suggests a fugue. Anyone who submits a photo gets a recording of the performers.
- Add a dance troupe to perform the visual depiction of a fugue as part of the performance.
[Do NOT use any of these outlined examples as your own—come up with something better!]

Need extra help? Re-read chapter 8 in *BT* for creative connections for ideas.

In terms of the **format**, you can do this in a series of paragraphs:

- A. State which performance you've chosen from the Celebrity Series roster (list the performers and repertoire).
- B. State what Brooklyn company you've chosen as your community partner and give some background about the company: what it manufactures, why you chose them, how many employees they have, what kind of space they have for possible performance activities, who their customers are, etc.
- C. Detail at least 7 ways to connect the program to the company's employees, owners, and customers. Number these 1-7 and for each go into real detail so that it's clear how each event will work, what will happen, who's involved, and what you expect the results and benefits to be.

Dream Project Plan (20 points) Due April 29 by email

Skill focus: *Communication, Creativity & Innovation, Impact, Value*

This assignment is designed to help you explore the possibilities of a specific career-related project: something you've been curious about, wanted to explore, make happen, or be a part of. By "project" we mean an initiative you would undertake: something you are interested in leading, launching, or creating.

Examples include (but are not limited to!): starting your own festival, concert series, teaching studio; creating and marketing a new music product, accessory, or service; booking a tour with your ensemble; raising money to buy a new instrument; creating a new app to help musicians, etc.

Format

Your paper should be a minimum of 3 pages, double spaced, in Times New Roman 12 points, 1" margins. Email in one Microsoft Word or as Google doc attachment to PracticalFoundations@gmail.com

Your paper needs to include these 4 parts:

- A. A description of your dream project focus: what you specifically set out to lead and do, and what you wanted to learn about and explore, plus any particular questions you sought answers for.
- B. Research: to learn about your project topic and get answers to your questions, find expert written information from appropriate credible sources. Look for articles to help you learn more about how you can make your "dream project" real.

* In your paper, when you write about what you learned from these sources, you will need to use quotes and footnotes when referring to any of your researched information; otherwise the writing must be your own.

* Required: a minimum of 2 citations from 2 different sources (crediting the source correctly: the author's name, title of article, publication name, date, for books and journal articles, also include page numbers if accessed in print form. For help making citations, see the course website: <http://bit.ly/PracticalFoundations> (link is <http://writing.wisc.edu/Handbook/DocChicago.html>)

Where should you look for information and articles?

- Respected major news outlets such as *The New York Times*, *The Washington Post*, *The New Yorker*
- Relevant professional journals/magazines such as *JazzTimes*, *Classical Singer*, *Chamber Music*, *Symphony* magazines
- Professional service organizations' websites and resources (Chamber Music America is great for classical and jazz musicians; Opera America might be especially interesting for singers . . . but there are many others)

- C. Interview: Conduct a live, in-person or Skype/phone interview with someone who has direct and relevant experience with your dream idea. ***This person must NOT be a current or former teacher of yours and the interview must NOT be done via email or text.***

You will want to learn from this person how they went about doing the work relevant to your project. Learn from their experience, ask for advice on how you might get started; find out what they wished they'd known when they were starting, what articles, websites, books, they recommend you read for more help, etc.

Your paper needs to include a detailed write-up of the interview: a synopsis or detailed summary of what you asked and what you learned is fine. No need for a word-for-word transcript.

- D. Action Steps: Your final paper should detail your ***action steps*** for your project – what "next steps" will you take to advance your project? Be concrete and specific: detail what you will do to develop your project, based on what you learned in your research and interview.

2) Devlin Resume and Curriculum Vitae

Resume

John Devlin
conductor

(914) 645-8312

JohnGennaroDevlin@gmail.com

www.JohnDevlinMusic.com

I. Professional and Academic Appointments

McLean Youth Orchestra, *McLean, Virginia*

Music Director and Conductor, 2014 – present

Capital City Symphony, *Washington, D.C.*

Associate Conductor, 2011 – present

Assistant Conductor, 2010 – 2011

Gourmet Symphony, *Washington, D.C.*

Artistic Director and Conductor, 2014 – present

Allentown Symphony, Allentown, Pennsylvania

Conducting Fellow (cover conduct and other duties as assigned), 2014 – 2015
season

National Symphony Orchestra, *Washington, D.C.*

Technical Director, Pops and Young People's Concerts, 2010 – present

Stage Director, *Beyond the Score* Series, 2014 – present

Go – Go Symphony, *Washington, D.C.*

Music Director and Conductor, 2014 – present

Apollo Orchestra, *Bethesda, Maryland*

Assistant Conductor, 2011 – present

NOVA College, *Alexandria, Virginia*

Director of Orchestral Studies and Adjunct Professor, 2011 – 2012, 2014 – present

Youth Orchestras of Prince William, *Woodbridge, Virginia*

Music Director and Conductor, 2012 – 2014

University of Maryland School of Music, *College Park, Maryland*

Music Director, Repertoire Orchestra, 2009 – 2014

Assistant Conductor, University Symphony, 2008 – 2014

Conductor, Maryland Opera Studio, 2010 – 2011

Emory Youth Symphony Orchestra, *Atlanta, Georgia*

Assistant Conductor, 2006 – 2008

II. Guest Conducting

National Symphony Orchestra

Off-stage conductor for National Symphony Orchestra performances of Chris Brubeck's *The Cricket in Times Square*, assisting Steven Reinecke, Principal Pops Conductor. May, 2013.

All-State Orchestras

Selected to conduct the top orchestra at the North Dakota All-State Festival in February, 2013, the Maine All-State Orchestra Festival in May, 2014, and the Pennsylvania All-State Orchestra Festival in March, 2015.

All-County Orchestras

Selected to conduct the top orchestra at the Harford County (Maryland) Festival in March, 2013 and the Charles Country (Maryland) Festival in November, 2014.

Capitol Records, Los Angeles, California

With musicians from the Los Angeles Philharmonic and the Los Angeles Opera Orchestra, recorded soundtrack for a film titled *Life is Love*, directed by Halldan Hussey and produced by Cinequest Studio. April, 2013.

Main Line Symphony, Philadelphia, Pennsylvania

Guest conductor for subscription concert as part of the final round of its Music Director search. February, 2014.

III. Selected Festival and Workshop Experience

Baltimore Chamber Orchestra Conducting Workshop, Baltimore, Maryland (full participant)

Faculty: Markand Thakar. Summer, 2014.

Baltimore Symphony and Conductors Guild Workshop, Baltimore, Maryland

Faculty: Marin Alsop, Gustav Meier, James Ross and Markand Thakar. Summers of 2012 (auditor) and 2014 (full participant).

The Pierre Monteux School for Conductors, Hancock, Maine (full participant)

Music Director, Michael Jinbo. Summers of 2011 – 2013.

Cabrillo Festival and Conductors Guild Workshop, Santa Cruz, California (auditor)

Faculty: Marin Alsop, Gustav Meier and James Ross. Summers of 2012 – 2014.

Beyond the Baton Workshop, Kiev, Ukraine (full participant)

Faculty: Dianne Wittry. Workshop Orchestra: Ukrainian State Orchestra. Summer, 2013.

IV. Awards and Honors

Nicholas and Virginia Neville Graduate Assistantship in Orchestral Conducting

Recipient of the University of Maryland School of Music's top conducting award. 2013-2014.

Bernard Osher Scholar

Recipient of this prestigious scholarship to attend the Pierre Monteux School. Summer, 2013.

All – S.T.A.R. Award (University of Maryland award for distinguished teaching)

Recipient of a \$10,000 dollar award for five years of work as Music Director of the University of Maryland Repertoire Orchestra. June, 2014.

V. Education

University of Maryland School of Music, College Park, Maryland
Doctor of Musical Arts in Orchestral Conducting, 2015

University of Maryland School of Music, College Park, Maryland
Master of Music in Orchestral Conducting, 2011

Emory University, Atlanta, Georgia
Bachelor of Arts in Music and Latin, *summa cum laude*, 2008

Curriculum Vitae:

John Devlin
conductor
University of Maryland
(914) 645-8312
JDevlin@umd.edu

I. Education

University of Maryland School of Music, College Park, Maryland
Doctor of Musical Arts in Orchestral Conducting, 2015

University of Maryland School of Music, College Park, Maryland
Master of Music in Orchestral Conducting, 2011

Emory University, Atlanta, Georgia
Bachelor of Arts in Music, *summa cum laude*, 2008
Bachelor of Arts in Latin, 2008

II. Professional and Academic Appointments

McLean Youth Orchestra, McLean, Virginia
Music Director and Conductor, 2014 – present

Capital City Symphony, Washington, D.C.
Associate Conductor, 2011 – present
Assistant Conductor, 2010 – 2011

Gourmet Symphony, *Washington, D.C.*

Artistic Director and Conductor, 2014 – present

Allentown Symphony, Allentown, Pennsylvania

Conducting Fellow (cover conduct and other duties as assigned), 2014 – 2015 season

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Music Director and Conductor, 2014 – present

Apollo Orchestra, *Bethesda, Maryland*

Assistant Conductor, 2011 – present

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Music Director and Conductor, 2012 – 2014

University of Maryland School of Music, *College Park, Maryland*

Music Director, Repertoire Orchestra, 2009 – 2014

Assistant Conductor, University Symphony, 2008 – 2014

Conductor, Opera Studio, 2010 – 2011

Librarian, National Orchestral Institute, Summers 2010 – 2012

Personnel Manager, Treasurer and Librarian, Conductor's Orchestra, 2008 – 2014

Librarian, University Symphony, 2009 – 2011

Personnel Manager, Wind Orchestra, 2008 – 2009

Emory University, *Atlanta, Georgia*

Assistant Conductor, Emory Youth Symphony Orchestra, 2006 – 2008

Guest Conductor, Emory Wind Ensemble, 2007 – 2008

Guest Conductor, Atlanta Youth Wind Symphony, 2007 – 2008

Administrative Director, Atlanta Instrumental Conducting Institute, Summers 2006 – 2008

III. Guest Conducting

All-State Orchestras

Selected to conduct the top orchestra at the North Dakota All-State Orchestra Festival in February, 2013, the Maine All-State Orchestra Festival in May, 2014, and the Pennsylvania All-State Orchestra Festival in March, 2015.

All-County Orchestras

Selected to conduct the top orchestra at the Harford County (Maryland) All-County Festival in March, 2013, and the Charles County (Maryland) All-County Festival in November, 2014.

National Symphony Orchestra, Washington, D.C.

Off-stage conductor for National Symphony Orchestra performances of Chris Brubeck's *The Cricket in Times Square*, assisting Principal Pops Conductor, Steven Reinecke. May, 2013.

Capitol Records, Los Angeles, California

With an orchestra that consisted of musicians from the Los Angeles Philharmonic and the Los Angeles Opera Orchestra, recorded soundtrack for a film titled *Life is Love*, directed by Halfdan Hussey and produced by Cinequest Studio. April, 2013.

Main Line Symphony, Philadelphia, Pennsylvania

Guest conductor for subscription concert as part of the final round of its Music Director search. February, 2014.

Youth Orchestras of Prince William, Woodbridge, Virginia

Guest conductor for a subscription concert as part of the final round of its Music Director search. March, 2012.

Peabody Preparatory, Baltimore, Maryland

Guest conductor for annual "Glissando" harp program. Led students in a conducting workshop and conducted their year-end concert. June, 2014.

IV. Festival Experience

Baltimore Chamber Orchestra Conducting Workshop, Baltimore, Maryland (full participant)

Faculty: Markand Thakar. Summer of 2014.

Baltimore Symphony and Conductors Guild Workshop, Baltimore, Maryland

Faculty: Marin Alsop, Gustav Meier, James Ross and Markand Thakar. Summers of 2012 (auditor) and 2014 (full participant).

The Pierre Monteux School for Conductors, Hancock, Maine (full participant)

Music Director, Michael Jinbo. Summers 2011 – 2013.

Cabrillo Festival and Conductors Guild Workshop, Santa Cruz, California (auditor)

Faculty: Marin Alsop, Gustav Meier and James Ross. Summers of 2012 – 2014.

Beyond the Baton Workshop, Kiev, Ukraine (full participant)

Faculty: Dianne Wittry. Workshop Orchestra: Ukrainian State Orchestra. Summer of 2013.

Eastman Wind Ensemble and Conductors Guild Workshop, Rochester, New York (full participant)

Faculty: Donald Hunsberger, Mark Scatterday and Michael Votta. Winter of 2013.

Conductors Institute at Bard College, Annandale-on-Hudson, New York (full participant)

Directed by Harold Farberman. Faculty included Marin Alsop and Leon Botstein. Summers 2006 – 2008.

V. Other Professional Activity

National Symphony Orchestra

Serve in a variety of artistic capacities, including directing live broadcasts (including its tenth-anniversary 9/11 Concert on PBS); calling cues for *Beyond the Score* concerts (designed by the Chicago Symphony); and running subtitles for opera performances. 2010 – present.

World Premieres

Commissioned over fifteen works of new music between 2010 and 2014. Notable projects included the world premiere of Debussy's *La Sulaie* with the University of Maryland Repertoire Orchestra and the premieres of four projects: *Go-Go Symphony*, *Graffito*, *Seamless Symphony* and *The New Retro Project*, all with the Capital City Symphony.

“New Lights” Coordinator – University of Maryland School of Music

As coordinator for this special project at the University of Maryland, I work with many ensembles at the school to present “old works in new ways.” Concerts that have arisen from this program include a presentation of Debussy's *Prelude to the Afternoon of a Faun*, for which the orchestra memorized the music and played while dancing to the choreography of MacArthur Award-winner Liz Lerman; a performance of *Petrushka* with live-action acting within the orchestra to tell the story of the ballet; a flashmob performance of Mahler's Second Symphony; and a series of “Haunted Library” concerts at Halloween in our Performing Arts Library. 2010 – present.

Concerto Competitions

Served as an adjudicator for the Cogen Concerto Competition for the Levine School of Music (Washington, D.C.). Winter 2013.

Served as an adjudicator for the Landon School Concerto Competition (Bethesda, Maryland). Winter 2012.

Served as an adjudicator for the Academy of Fine Arts Concerto Competition (Gaithersburg, Maryland). Winter 2012.

Music in the Parks

Selected to judge competitions for elite high school ensembles and provide feedback to the ensembles and to their directors. 2013 – present.

VI. College Teaching Experience

University of Maryland School of Music, Graduate Student

University Repertoire Orchestra (MUSC229R/629R). Co-Teacher of Record, eight semesters.

University Repertoire Orchestra, Conducting Class (unofficial course), four semesters.

NOVA College, Alexandria Campus, Adjunct Professor

Symphonic Orchestra (MUS199). Teacher of Record, two semesters.

Music Appreciation I (MUS121). Teacher of Record, one semester.

VII. Awards and Academic Achievement

All – S.T.A.R. Award (University of Maryland)

Recipient of a \$10,000 dollar award for career excellence in teaching at the University of Maryland. This award is given annually to two students in the Arts and Humanities Division. Awarded June, 2014.

Distinguished Graduate Student Teacher Award

Recipient of this competitive award, granted through the Center for Teaching Excellent at the University of Maryland. This faculty-nominated award recognizes excellence in undergraduate teaching by currently enrolled graduate teaching assistants. One of four awarded within the Music School. Awarded June, 2014.

Nicholas and Virginia Neville Graduate Assistantship in Orchestral Conducting

Recipient of the University of Maryland School of Music's top conducting award for the 2013-2014 academic year.

Bernard Osher Scholar

Recipient of this prestigious scholarship to attend the Pierre Monteux School during the summer of 2013.

Beinecke Scholar

The award "gives highly motivated students of exceptional promise the opportunity to pursue graduate studies in the arts, humanities and social sciences." The Sperry Fund, which administers the Scholarship, annually invites 100 colleges and universities from around the country each to nominate a single junior who "has demonstrated superior standards of intellectual ability, scholastic achievement and personal promise during his or her undergraduate career." Twenty awards are then given nationwide. The award pays \$34,000 towards the cost of graduate study. Awarded in 2007.

Robert W. Woodruff Scholarship

Emory's highest merit award, this is a full, four-year scholarship covering tuition, fees, room, and board, "awarded to young men and women who have demonstrated qualities of forceful and unselfish character, intellectual and personal vigor, outstanding academic achievement, impressive skills in communication, significant leadership and creativity in school or community, and clear potential for enriching the lives of their contemporaries at Emory University."

Grade-Point Average

3.93 at Emory University; 3.93 at the University of Maryland.

Rhodes Scholarship

Emory University's nominee for the 2007 competition.

Delores Liebmann Award

The University of Maryland's nominee for the 2011 competition.

Phi Beta Kappa

Fall 2006 initiate.

VIII. Selected Publications and Presentations

Professional Presentations:

Invited lecturer for the Lifelong Learning Institute at the Hylton Center for the Performing Arts in Manassas, Virginia. Delivered a 90-minute speech about the music of Tchaikovsky, Rossini, Vivaldi and Beethoven. March, 2014.

Pre-concert lectures for concerts with the Capital City Symphony, University of Maryland Repertoire Orchestra, and Youth Orchestras of Prince William before dozens of concerts annually. 2010 – present.

Pre-concert lectures (multiple performances) on Mozart's *Die Entführung aus dem Serail* at the Clarice Smith Center for the Performing Arts, University of Maryland. Spring 2011.

Created in-concert presentation to accompany the University of Maryland Symphony Orchestra's performance of Shostakovich's Fifth Symphony. Winter 2011.

Organized and presented the University of Maryland Symphony Orchestra's "Maryland Day" session. Combined lecture, performance (by the ninety-piece symphony), and interactive activities for audiences in two separate, seventy-five-minute presentations, on Rimsky-Korsakov's *Capriccio Espagnol* (2009) and on Beethoven's Fifth Symphony (2010).

Pre-concert lecture, with orchestra, on Beethoven's Seventh Symphony. Dekelboun Concert Hall, University of Maryland. Winter 2010.

Academic Papers:

Doctoral thesis titled "An Introductory Course in Music Entrepreneurship." The project centers around the creation of a course designed to be taught at the undergraduate and graduate levels. The class emphasizes core skills for musicians in early career stages, such as website design and creation, concert organization and promotion, interview skills, academic document preparation, and tax law and strategy for artists.

Masters thesis on Shostakovich's Fifth and Tenth Symphonies. Approved for submission by the faculty of the University of Maryland School of Music.

Seventy-page document that details the administration of the University of Maryland Repertoire Orchestra. Developed as a culminating project after six years of involvement with the ensemble, it will serve as a resource for all future directors.

Undergraduate honors thesis, awarded highest honors at Emory University. Paper and presentation discussed rehearsal techniques with youth orchestras in relation to the work of Tchaikovsky, Khachaturian, and Beethoven.

Publications:

Review of the world premiere of *Shadowboxer*, an opera by Frank Proto and John Chenault. Published in *Opera Today* on April 24, 2010.

IX. Service and Affiliations

Conductors Guild (International Professional Society)

Board of Directors, 2013 – present.

Co-Chair of Annual Conference Committee, 2013 – present.

Member, 2007 – present.

Emory University Alumni Association

Board of Directors, Washington, D.C. Chapter, 2012 – present.

Cultural Events Chair, 2012 – present.

Member, 2008 – present.

League of American Orchestras

Member, 2007 – present.

X. Clarinet Performance

2011 – 2013: Pierre Monteux School, Conductors Orchestra.

2009 – present: Substitute player, Capital City Symphony.

2008 – present: Active freelancer and teacher in the Washington, D.C. area.

2008: University of Maryland Repertoire Orchestra.

2007: Masterclass with Richard Stoltzman, internationally acclaimed classical artist.

2006: Masterclass with David Krakauer, internationally acclaimed classical and klezmer artist.

2005: Masterclass with Anthony McGill, principal clarinetist of the Metropolitan Opera Orchestra.

2004 – 2008: Emory University Orchestra (co-principal). Richard Prior, director.

2004 – 2008: Emory University Wind Ensemble (co-principal). Scott Stewart, director.

2004 – 2008: Chamber Music Program (woodwind quintet). Richard Prior, director.

2004 – 2008: Private student of Ted Gurch, Assistant Principal Clarinet, Atlanta Symphony Orchestra.

2003 – 2004: Member of Clarinet Workshop and of Young Artists Wind Ensemble, Boston University Tanglewood Institute.

2003 – 2004: Member of the New York Youth Symphony Orchestra.

XI. Other Applicable Studies

Teaching Philosophies Retreat, winter course at the University of Maryland Center for Teaching Excellence, 2014.

German, GERM201, GERM202, and GERM203 (intensive) at the University of Maryland, 2011 – 2013.

French Diction, with Diba Alvi, adjunct faculty, University of Maryland School of Music, 2012.

German Diction, with Diba Alvi, adjunct faculty, University of Maryland School of Music, 2012.

Voice, with Martha Randall, voice faculty, University of Maryland School of Music, 2011 – 2012.

Piano, with graduate students at the University of Maryland School of Music, 2008 – 2011.

Solfège, with James Ross, Director of Orchestral Studies, University of Maryland School of Music, 2008 – 2013.

XII. Conducting Repertoire

*All pieces conducted in a master class, audition or rehearsal.
Those publically performed are marked with an asterisk (*).*

George Antheil

A Jazz Symphony *

Pierre Monteux Festival Orchestra; Summer, 2013

Johann Sebastian Bach

Nun komm, der Heiden Heiland (Cantata BWV 62) *

Maryland Bach Cantata Series; Fall, 2009

Herz und Mund und Tat und Leben (Cantata BWV 147) *

Hartwick Summer Music Festival Orchestra/Chorus; Summer, 2006

Samuel Barber

Adagio for Strings

First Essay for Orchestra

Second Essay for Orchestra *

Pierre Monteux Festival Orchestra; Summer, 2011

Knoxville: Summer of 1915

Béla Bartók

Concerto for Orchestra

Miraculous Mandarin

Ludwig van Beethoven

First Symphony *

Gourmet Symphony; Spring, 2015

Second Symphony

Third Symphony

Fourth Symphony

Fifth Symphony *

Youth Orchestras of Prince William; Winter, 2013

University of Maryland Symphony Orchestra; Spring, 2010

Sixth Symphony

Seventh Symphony *

University of Maryland Repertoire Orchestra; Winter, 2009

Capital City Symphony; Winter, 2012

Eighth Symphony *

Youth Orchestras of Prince William; Fall, 2014

Ninth Symphony

Egmont Overture *

Bard Conducting Institute Concert; Summer, 2007

Capital City Symphony; Spring, 2012

Piano Concerto no. 3

Mass in C

Septet in Eb-Major *

NOVA College Symphony Orchestra; Fall, 2011

Hector Berlioz

Symphonie Fantastique

Leonard Bernstein

Three Dance Episodes from *On the Town* *

University of Maryland Repertoire Orchestra; Fall, 2013

Symphonic Dances from West Side Story

Timothy Brady

Edalat Square (world premiere opera) *

Atlanta Independent Opera; Spring, 2008

Johannes Brahms

First Symphony

Second Symphony

Third Symphony

Fourth Symphony*

Youth Orchestras of Prince William; Winter, 2012

Capital City Symphony; Winter 2012

University of Maryland Repertoire Orchestra; Spring, 2012

Violin Concerto

Serenade no. 2

Academic Festival Overture *

Maine All-State Orchestra; Spring, 2014

Pennsylvania All-State Orchestra; Spring, 2015

Tragic Overture *

Capital City Symphony; Winter, 2011

Harford (Maryland) All-County Orchestra; Winter, 2012
Hungarian Dances *
Youth Orchestras of Prince William; Spring, 2013
North Dakota All-State Orchestra; Spring, 2013
Harford (Maryland) All-County Orchestra; Winter, 2012

Benjamin Britten
Four Sea Interludes from *Peter Grimes*
Les Illuminations

Anton Bruckner
Te Deum

Alexandra Bryant
Scaffold (world premiere) *
Capital City Symphony; Winter, 2012

Christopher Caliendo
Capriccio Americano *
University of Maryland Repertoire Orchestra; Spring, 2011

Daniel Catán
Florencia en el Amazonas (complete opera) *
Maryland Opera Studio; Winter, 2010 (4 performances)

Aaron Copland
Appalachian Spring (version for 13 instruments)
Appalachian Spring (full-orchestra version)
Clarinet Concerto *
University of Maryland Symphony Orchestra; Winter, 2013
El Salon Mexico
Fanfare for the Common Man *
Capital City Symphony; Winter, 2011
Red Pony Suite
Variations on a Shaker Hymn *
Youth Orchestras of Prince William; Spring, 2012

Claude Debussy
La Mer
La Sulaie * (world premiere, completion by Robert Orledge)
University of Maryland Repertoire Orchestra; Spring, 2013
Prélude à l'après-midi d'un faune *
Youth Orchestras of Prince William; Spring, 2013

Henri Dutilleux
Métaboles

Antonín Dvořák
Seventh Symphony
Eighth Symphony *
University of Maryland Repertoire Orchestra; Spring, 2014

Youth Orchestras of Prince William; Fall, 2014
 Ninth Symphony *"From the New World"* *
 University of Maryland Repertoire Orchestra; Spring, 2011
 Youth Orchestras of Prince William; Spring, 2012
 North Dakota All-State Orchestra; Spring, 2013
 McLean Youth Orchestra; Fall, 2014
 Serenade for Strings
 Cello Concerto *
 Main Line Symphony; Winter, 2014
Slavonic Dances *
 Youth Orchestras of Prince William; Spring, 2012
 Youth Orchestras of Prince William; Winter, 2013
 Maine All-State Orchestra; Spring, 2014
 Pennsylvania All-State Orchestra; Spring, 2015

Edward Elgar
Enigma Variations *
 Youth Orchestras of Prince William; Winter, 2013

George Enescu
Dixtuor

Gabriel Fauré
Pavane pour une infante défunte *
 Youth Orchestras of Prince William; Spring, 2012
Requiem (selections from) *
 NOVA College Orchestra; Spring, 2012

Edvard Grieg
Peer Gynt Suite no. 1 *
 Youth Orchestras of Prince William; Spring, 2012
 Harford (Maryland) All-County Orchestra; Winter, 2012
 McLean Youth Orchestra; Fall, 2014
Peer Gynt Suite no. 2

George Frideric Handel
Messiah (selections from) *
 St. Joseph's Church Orchestra and Choir, Bronxville, New York; Winter, 2008

Joseph Haydn
 Symphony 31
 Symphony 88
 Symphony 101
 Symphony 102
 Symphony 104
The Creation

Gustav Holst
 First Military Suite
The Planets

Jacques Ibert

Concertino da Camera *

University of Maryland Repertoire Orchestra; Fall, 2009

Charles Ives

Second Symphony

Aram Khachaturian

Adagio from Spartacus and Phrygia *

Emory Youth Symphony; Fall, 2007

Zoltán Kodály

Dances of Galanta *

University of Maryland Repertoire Orchestra; Fall, 2010

Peacock Variations

Liza Kravinsky

A Go-Go Symphony (world premiere) *

Capital City Symphony; Winter, 2013

Classical Odyssey (world premiere) *

Capital City Symphony; Winter, 2013

Matthew Levine

Thar She Blows (world premiere opera) *

Atlanta Independent Opera; Spring, 2008

Franz Liszt

Hungarian Rhapsody no. 2 *

University of Maryland Repertoire Orchestra; Spring, 2012

Frederick Loewe

Selections from "Camelot" *

Pierre Monteux Festival Orchestra; Summer, 2011

Gustav Mahler

First Symphony "Titan"

Second Symphony "Resurrection"

University of Maryland Symphony Orchestra (mvts. 3-5); Spring, 2012

Fourth Symphony

Fifth Symphony

Sixth Symphony "Tragic"

Lieder eines fahrenden Gesellen *

Capital City Symphony; Fall, 2011

Bohuslav Martinů

Nonet

Pietro Mascagni

Intermezzo from Cavalleria Rusticana *

Youth Orchestras of Prince William; Spring, 2012

David Matthews

The New Retro (world premiere) *

University of Maryland Repertoire Orchestra; Spring, 2010

Capital City Symphony; Spring, 2011

Graffito (world premiere)

Capital City Symphony; Spring, 2012

Evan Meier

Assemblages (world premiere) *

Capital City Symphony; Winter, 2012

Pastiche (world premiere) *

Capital City Symphony; Winter, 2012

Steps to the Cathedral (world premiere) *

Youth Orchestras of Prince William; Winter, 2013

Felix Mendelssohn

Third Symphony "*Scottish*" *

Youth Orchestras of Prince William; Spring, 2014

Fourth Symphony "*Italian*" *

Baltimore Chamber Orchestra, Workshop Performance; Summer, 2014

Violin Concerto in E Minor *

Capital City Symphony; Fall, 2013

Hebrides Overture *

University of Maryland Repertoire Orchestra; Spring, 2011

Youth Orchestras of Prince William; Spring, 2012

Overture for Wind Band op. 24 *

Emory University Wind Ensemble; Spring, 2008

Elijah (selections from)

A Midsummer Night's Dream: Overture *

Youth Orchestras of Prince William; Fall, 2012

Wolfgang A. Mozart

Symphony 29

Symphony 35 "*Haffner*" *

Ukrainian State Orchestra; Summer, 2013

Symphony 36 "*Linz*"

Symphony 38 "*Prague*"

Symphony 39

Symphony 40 *

NOVA College Orchestra; Spring, 2012

Symphony 41 "*Jupiter*" *

Capital City Symphony; Winter, 2012

Overture from *Le nozze di Figaro*

Youth Orchestras of Prince William; Spring, 2014

Overture from *Die Zauberflöte*

Eine Kleine Nachtmusik

Oboe Concerto

Piano Concerto no. 20 *

Capital City Symphony; Fall, 2013

Gran Partita

Così fan Tutte (selections from)

Die Zauberflöte (selections from)

Die Entführung aus dem Serail *

Maryland Opera Studio; Spring, 2011

Die Entführung aus dem Serail: Overture *

Youth Orchestras of Prince William; Spring, 2013

Le nozze di Figaro (selections from) *

Youth Orchestras of Prince William; Spring, 2014

Così fan tutte (selections from) *

Youth Orchestras of Prince William; Spring, 2014

Ave Verum Corpus

Requiem (selections from)

Modest Mussorgsky

A Night on Bare Mountain

Pictures at an Exhibition *

Pierre Monteux Festival Orchestra (mvt. 2); Summer, 2012

Eric Nathan

Dance Suite (new version; world premiere) *

University of Maryland Repertoire Orchestra; Fall, 2009

Harford (Maryland) All-County Orchestra; Winter, 2012

Icarus Dreamt (new version; world premiere) *

University of Maryland Repertoire Orchestra; Fall, 2010

Glimpse (world premiere) *

Youth Orchestras of Prince William; Spring and Winter of 2012

Pennsylvania All-State Orchestra; Spring, 2015

Sky's Edge

McLean Youth Orchestra; Fall, 2014

Sergei Prokofiev

First Symphony "Classical"

Fifth Symphony *

Pierre Monteux Festival Orchestra; Summer, 2013

Sergei Rachmaninoff

First Symphony

First Piano Concerto *

University of Maryland Repertoire Orchestra; Fall, 2012

Second Piano Concerto

Symphonic Dances

Maurice Ravel

Daphnis and Chloe: Suite no. 2 *

University of Maryland Symphony and Chorus; Spring, 2014

Ma mère l'Oye

Pavane pour une infante défunte *

Youth Orchestras of Prince William; Spring, 2012

Gourmet Symphony; Spring, 2015

Rhapsodie Espagnol

Tzigane *

Youth Orchestras of Prince William; Fall, 2012

Tomek Regulski

Passages (world premiere) *

Capital City Symphony; Winter, 2012

Nicolai Rimsky-Korsakov

Capriccio Espagnol *

University of Maryland Symphony Orchestra; Spring, 2009

Scheherazade *

Pierre Monteux Festival Orchestra (mvt. 2); Summer, 2012

Gioachino Rossini

William Tell: Overture *

Gourmet Symphony; Spring, 2015

L'italiana in Alegeri: Overture *

Main Line Symphony; Winter, 2013

Arnold Schoenberg

Chamber Symphony op. 9

Robert Schumann

First Symphony

Third Symphony

Fourth Symphony

Joseph Schwantner

And the Mountains Rising Nowhere

Dmitri Shostakovich

First Symphony

Fifth Symphony *

University of Maryland Repertoire Orchestra; Spring, 2014

Violin Concerto no. 1

Jean Sibelius

Second Symphony

Fourth Symphony

Finlandia *

Ukrainian State Orchestra; Summer, 2013

Bedřich Smetana

Die Moldau *

Maine All-State Orchestra; Spring, 2014

Todd Stalter

Poème

Johann Strauss Jr.

Die Fledermaus: Overture *

Youth Orchestras of Prince William; Spring, 2014

Richard Strauss

Don Juan

Till Eulenspiegels lustige Streiche

Serenade for Winds

Igor Stravinsky

Firebird Suite (1919 version) *

Pennsylvania All-State Orchestra; Spring, 2015

Rite of Spring

Petrushka

L'Histoire du Soldat (complete) *

Independent Recital, University of Maryland; Fall, 2009

Jeu de cartes

Octet

Peter I. Tchaikovsky

Second Symphony "*Little Russian*"

University of Maryland Repertoire Orchestra; Fall, 2013

Fourth Symphony *

Pierre Monteux Festival Orchestra; Summer, 2013

Youth Orchestras of Prince William; Spring, 2014

Fifth Symphony

Sixth Symphony "*Pathétique*"

Manfred Symphony

Violin Concerto *

Youth Orchestras of Prince William; Fall, 2013

Youth Orchestras of Prince William; Spring, 2014

Gourmet Symphony; Spring, 2015

Suite from *Swan Lake* *

Youth Orchestras of Prince William; Spring, 2014

Romeo and Juliet Fantasy Overture *

Emory Youth Symphony Orchestra; Fall, 2007

Youth Orchestras of Prince William; Fall, 2012

Main Line Symphony; Winter, 2013

Serenade for Strings *

Capital City Symphony; Spring, 2011

Eugene Onegin (selections from) *

Capital City Symphony; Spring, 2013

Suite from *The Nutcracker*

Randall Thompson

Second Symphony *

University of Maryland Repertoire Orchestra; Winter, 2013

Edgard Varèse

Amériques

Giuseppe Verdi

Requiem

Antonio Vivaldi

Concerto for 2 Cellos in G Major *

NOVA College Orchestra; Spring, 2012

Richard Wagner

Der fliegende Holländer: Overture

Siegfried Idyll

Siegfried's Rhine Journey

Siegfried's Funeral March

Tristan und Isolde: Prelude and *Liebestod*

Peter Warlock

Capriol Suite

Carl M. von Weber

Oberon: Overture

Der Freischütz: Overture *

Youth Orchestras of Prince William; Winter, 2012

North Dakota All-State Orchestra; Spring, 2013

3) Tax Spreadsheet Template¹⁸⁰

[illegible]

¹⁸⁰ Riley, viii

4) Year-End Income vs. Expense Record¹⁸¹

2015

Income

Expenses:

Travel Meals		\$0
Lodging		\$0
Air & Train Tix		\$0
Rental Car		\$0
Dues		\$0
Auto Mileage	0.555	\$0
Tolls & Parking		\$0
Gifts		\$0
Education		\$0
Publications		\$0
Meals & Enter.		\$0
Education/Lessons		\$0
Cds, DVDs, etc		\$0
Supplies		\$0
Internet/E-mail		\$0
Phone/Cellular		\$0
Office Supplies		\$0
Equipment		\$0
Miscellaneous		\$0
Total Expenses		\$0
Net Income		\$0

Note - Be sure to double check the mathematical calculations on this sheet to ensure accuracy.

Year Totals

¹⁸¹ Riley, 8

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